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A TRUMPET CALL

By JAMES PARTON HANEY

A TRUMPET sings, and other songs are still;
The close-locked ranks fast gather and are gone,
Leaving a myriad stars in casements hung,
As symbols of the spirit which doth thrill
A mighty nation, as it bends its will
To aid that Cause, which Freedom must see won.
A trumpet sings; it bids the valiant—Come!
Your country calls; the laggard serves her ill.

But what of those who march not in the van.
How shall they serve who yet must bide at home?
Quick to the thousand tasks which must be done;
Each to his post—Let each now play the man.
And what for song fit for the trumpet's tone?
Why—raise the battle cry of "Carry on"!

GIOTTO AND THE ART OF TODAY

BY A. KINGSLEY PORTER

CHARACTERISTIC of this America of ours are the waves of fashion that sweep through the country. There is danger in this jerky, intense way of doing things, even when the excitement is directed towards some object in itself entirely laudable. The wise man, the strong man does not take up a purpose one hour with terrible seriousness to forget about it the next hour. We attack amusements, charities, politics, religion, literature, germs and art in the same nervous unsteadfast spirit.

It is, therefore, with very mixed feelings that we must regard the rise in the field of art of a distinct fad for Italian primitives. We may concede at once that the present popularity of the Giotteschi in many ways gives cause for optimism. It is impossible not to feel that a taste for Giotto, if sincere, represents an immeasurable intellectual and artistic advance over the taste for Barbison and Fragonard which it supplants. There is great satisfaction in seeing that the mantle of Elijah which our grandfathers wrapped about the slippery shoulders of the Eclectics and which our fathers passed down to Raphael and Michelangelo has by the present generation been bestowed upon the great master of the Dugento. It is a wholesome sign that the term "Giotteschi" should be as much used and abused in current art jargon as was the term "Pre-Raphaelite" in the nineteenth century. Even the word "Pre-Giottesque" is coming to have an almost hackneyed sound. Cimabue has emerged from that gray-green mysterious twilight in which he sat shrouded by the legends of Vasari; the speechless mysterious sphinx of rigid limbs and inscrutable aspect, unapproachable as an Assyrian goddess, has resolved herself into the smiling Madonna of the lower church at Assisi. Mr. Kahn's Cavallini shrinks within herself, looking with great reproachful eyes upon the ugliness of America, as if half hoping, half despairing of mitigating its horrors by the presence of her own incomparable beauty. All this we can not but see with the greatest pleasure. Yet American fads have a dreadful way of blighting and befouling all

that they touch. The swarm of locust flies away leaving the verdure sere, the flowers deprived of their freshness.

At least it must be admitted that fashion in her arbitrary and unreasoning pickings and choosings could hardly have chanced upon any figure in the history of art whom age has so little power to wither or custom to stale. Modern criticism, which has pulled down many temples about the heads of false gods, and has unseated countless ancient despots of the world of art, has merely strengthened the throne of Giotto. Closer study has changed even radically our conception of the master, and has swept away many venerable fables and misapprehensions, but the figure of the artist emerges only the more commanding. Dr. Sirén's recent researches have enriched the Metropolitan Museum with an accredited and hitherto unsuspected work of the master, but have also relieved him in part of responsibility for the famous cycle of frescos, numbers two to twenty, at Assisi. The latter, dealing with the life of St. Francis, has been accepted heretofore as an early work of the artist, and possibly more than any other paintings have represented Giotto in the popular conception. The entire cycle now appears to be the work of Cavallini and his pupils, of whom Giotto was merely one.

The fact that such confusions have been, and still are, often possible, demonstrates a truth so frequently brought out by modern criticism that one wonders the critics themselves have failed to grasp it. The difference between the great masters, their predecessors and followers, is so slight as to be nearly imperceptible. The keenest critics with the aid of documentary evidence and the most subtle technical analysis are frequently unable to determine which paintings are, and which are not, by the man with the big name. It follows as a necessary consequence that there is no such great gulf fixed between the master, his predecessors and his followers, as connoisseurs for centuries have been disposed to believe. A rose by any other name would smell as sweet. The Assisi panel of

"St. Francis and the Birds" remains one of the world's masterpieces of mural decoration whether it was painted by the great Giotto or by an unnamed and obscure follower of Cavallini. The "Nativity" of the Metropolitan Museum should have given us as keen pleasure before Dr. Sirén christened it a Giotto, as now that it has become one of the most prized possessions of the Museum. The very critics, who proclaim most loudly the superiority of Giotto over other artists of his time, are constantly mistaking works of minor painters for productions of the master.

This worship of names has ever since the thirteenth century been one of the great curses of art. There has been a continuous tendency to give because of the name of the artist a fictitious, not a true, value. It results, perhaps, from a certain mental laziness that instead of making our own valuations, we are ever eager to take them ready made. The same mental stupidity makes the success of advertising. There is not one of us but who, by intelligent effort, could discover the type of breakfast food he likes best. Do we make this effort? Far from it. We meekly allow the inferior variety to be forced down our throats by means of clever manufacturers who advertise until we become familiar with the name. The same thing has happened in art. The advertising, it is true, has been done less crudely than in the case of breakfast food, but has nevertheless existed ever since the fourteenth century, and has continually become worse. It was, moreover, introduced by Giotto. Although Romanesque sculptors had occasionally not hesitated to extol their own wares, Giotto was the first individual since Roman times (except possibly Cimabue), who succeeded in imposing his name upon the world of art. This preëminence came to him, doubtless, in no small part through the famous lines of Dante, which would have sufficed to give him immortality, even had no example of his painting survived. We have, therefore, in Giotto the first great name in art, and in Dante the first of the critics. This was the beginning of a vicious system of ready made values, which has been carried to incredible lengths by the present age.

There is, I think, one truth we may safely deduce not only from the study of art but

from the observation of all human and natural phenomena about us—I mean the comparatively little importance of the individual. In the Middle Ages the individual hardly existed apart from the community. In the Renaissance and modern times he has assumed lamentable prominence. Now Giotto was one of the first individualists, he was one of the first to arrogate to himself a position and supremacy among his fellows, disproportionate, I do not say to his merits, but to theirs.

I think it must be obvious upon careful consideration that every man is essentially of his own time. The art of Giotto as it has come down to us is less a product of his own individual genius—great as that indubitably was—than that of the age in which he lived. Had he been born in the sixteenth century he must inevitably have painted in the manner of the Eclectics; had he lived at the present day he must necessarily have painted as do our modern artists. We may grant that his art would have been better than that of any Eclectic or of any modern, but it is inconceivable that he could have possessed even in small part the merit which he actually did possess. The force of the community must in every instance be inevitably greater than the force of the individual. If there is no artist living at the present day whose work can stand beside that of Giotto, the fault lies not with the individual artists but with the age. If the Dugento had not produced Giotto, it must inevitably have produced some one else who would have done his work. The century which brought forth the Gothic cathedral and St. Francis of Assisi—perhaps the two grandest products of human civilization—was predestined to produce what should destroy the work of both. In Cimabue, Cavallini and their schools, we see developing an evolution which slides into the art of Giotto so gradually, so softly that perhaps no man may say precisely where one ends and the other begins. On the other hand the art of Giotto slides into that of his followers and disciples as smoothly, as inevitably. There reigns, for example, the utmost uncertainty as to whether Giotto or some assistant or pupil painted the Magdalen frescos at Assisi. Giotto, therefore, really occupied a central position in a tendency

which began long before his time, and continued as long after his death. The old legend of Vasari must consequently be discarded. Giotto no longer appears as a heaven-sent minister of genius, who created the sweet new style with a single stroke of his brush. This flaming heraldic figure standing on the first page of all histories of Italian painting is mythical. We now know that Italian art existed long centuries before the birth of Giotto, and many of us have come to feel that he represents not its birth but its culmination.

When all is said and done, then, we find that the first individualist Giotto was, like most of the individualists who have followed him not an individualist at all, but merely a necessary product of his time, and that his great name rests very largely, not on his indubitable merits, but on an importance which has been erroneously attributed to him.

Nevertheless, back of the legend of Vasari as back of most legends, there does lie an element of truth. Giotto stands at the turning of the way. With him we reach the crest of the pass. All that had been ceases. The course of art does not turn back—that it never has nor never can do; but it is like following the road across a mountain pass. At a given point the up-grade becomes down-grade, the waters which had been flowing south commence to run north, and yet we are always following along the same road in the same direction, developing the same tendencies.

To appreciate the error of Vasari in its true enormity we must bear in mind two facts: the first is that the present is an age of artistic decadence, and the second that the fault for this lies very largely with Giotto. Both statements may require explanation.

First, in regard to the artistic decadence of the present time. The subject, it is true, is ungrateful. Sour-mouthed prophets have never been beloved, and least of all when they have told the truth. Yet the situation is so extreme and alarming that it ought to be faced squarely. The starting point for constructive artistic advance in America must be destructive criticism.

Take modern furniture, for example. Never before have household articles been manufactured so absolutely without charm

and without beauty. Our furniture manufacturers after having run through an orgy of horrors have finally abandoned the attempt to create their own styles. They are content to copy anything antique. By this very fact they acknowledge their decadence. There is a great deal of difference in old furniture; some of it is better, some of it worse; but none of it is as bad as the modern reproduction. Place the copy beside the original, and you will see to what depths we have fallen.

Even more striking is the decadence in china. Among modern designs offered for sale at fabulous prices in the Fifth avenue shops, one searches almost in vain for a single one that shows a sense for either composition, color or decorative effect. Placed beside the products of the same art in the eighteenth century, they show a decline from the good manner more sharp and more alarming than any from which Roman art suffered at the epoch of the barbarian invasions. The disquieting part about this modern china is that our people as a rule are entirely oblivious to its dreadfulness. They buy it in quantities, when really good pottery might be had for the same price or less. They eat off it three times a day, and allow their eyes and sensibilities to be corrupted by it without ever realizing its machine-made hardness, its sentimentality, its vulgarity.

Even worse is the case with silverware. Before the war I was often fairly appalled in examining the gifts commonly accumulated at a wedding. How in the name of reason has the human mind been able to conceive of such God-awfulness, to assemble so many examples of all imaginable ugliness! How can people who pretend to refinement and good breeding endure the possession of this mass of articles which has no other usefulness than the vulgar and ostentatious display of wealth? Such things could not be, if long custom had not absolutely blinded our eyes to lack of beauty. Nor would we otherwise be able to endure the insipidity of modern jewelry.

The Christmas festival is undoubtedly the greatest holiday we have in America. It is a time of excited delight for children, whose pleasure is frequently less keen than that of their elders. How do we celebrate this happy season? In the first place by

decorating our houses with red and green which probably of all possible colors and combination of color are the two which are most jarring and discordant. Then we take a Christmas tree which as it grows in the forest is an object of singular beauty and poetry. We adorn this no longer with candles, but with electric lights, undoubtedly one of the most detestable of all modern inventions. These electric lights are frequently colored the most poisonous shades of red, blue and even green. As if this were not enough we proceed to cover the tree with all sorts of tinsel and trinkets, sentimental wax angels, terrible glass ornaments, everything which is glittering and vulgar. This is the great treat which we have for our children. We teach them how pretty it is, and how the joy of seeing this wonderful object is the great event in the entire year. If we were not aesthetic idiots, would we not save ourselves the pain of beholding this dreadful object? Would not a conscientious realization of the fact that we were ruining the aesthetic perceptions of our children cause us to discover some means of celebrating the festival by means that were equally joyous, without being hideous? .

It is perhaps unnecessary to push the point further. He who takes the pains to look, will soon perceive that our life is surrounded by ugliness.

Architecture, perhaps, gives us a clue to one of the underlying reasons for the degeneracy of the modern artistic intellect. We Americans once possessed a good architecture. The buildings of the Colonial period, and especially those erected at the end of the eighteenth and the beginning of the nineteenth century were often full of charm and dignity. It is, of course, true that some were bad, and many indifferent, but the general average was highly satisfactory, certainly much better than anything we have since attained. The Colonial period was succeeded by the Greek revival. Then good architecture came to a sudden end in America about the year 1850. The cause is not difficult to find. It was the machine which crushed out hand work, it was the machine which killed beauty. The Neo-Grecque house, of good proportions and dignified detail, gave place in turn to the Victorian or wholly evil dwelling,

adorned with lathe work, turned balustrades, little cupolas, scroll gables, incredible gingerbread of every description.

The machine killed architecture in America, not only because it killed hand work and because it substituted quantity for quality, but also in a more subtle way. It changed the ideal, the nerves, the entire nature of our people. It is an eternal truth that to think highly one must live simply. Our people ceased to live simply. Life became ever more complex, ever more agitated. Prosperity entered at the front door, and thoughtfulness, poetry and repose were forced out at the back.

Now this brings us to the great indictment to which Giotto must answer. He, or rather the age of which he is typical, represents the introduction of the modern spirit. He was the first of the materialists, the first to place the tangible above the intangible, the worldly above the supermundane. It is the spirit of Giotto that has been working on this planet of ours for the last six centuries, and that has brought the world where it is today.

I believe it is not necessary for me to turn aside to point out how completely that school of critics which harps upon the spirituality of Giotto is in error. It is strange that such sentimental nonsense should still continue to be repeated. The psychological attitude of the master is evident enough from the internal evidence of his paintings, which show the hard-headed, matter-of-fact, sensible man, interested in the solution of practical problems, eager to see things as they are, without sympathy for the poetic mysticism, the imaginative fervor of the Middle Ages. The matter is made even more obvious by Giotto's poem. The *Canzone sopra la Povertà* might have been written by a brilliant materialist of the nineteenth century. It is an incisive satire against idealism, as clear-cut and relentless as a lawyer's brief. It is one of the tragedies of the history of art that Giotto should have been chosen to illustrate the Franciscan legend. It would hardly have been possible to find a man less suited by temperament to comprehend St. Francis. To speak of the religious feeling in Giotto is like talking of the Catholicism of Martin Luther. Compared with some of our

modern divines, Luther approaches more closely the Catholics, because, for example, he believed in the Devil and Hell. Compared with later painters Giotto showed the survival of numerous traditions of the Middle Ages which give his work superficially something of a religious aspect. In point of fact, however, Giotto bears the same relation to the religious art of the Middle Ages that Luther bears to the Church of Rome. His art in essence is in the highest degree materialistic. He it was who started the search for material truths. His was the spirit of investigation upon which rests all modern science. His successors in the Florentine school followed in his footsteps; they were primarily one and all scientists and investigators of physical phenomena.

Now, although I hold Giotto largely responsible for the introduction of the gospel of materialism which has led to such dire results, I should not wish to be understood as disparaging the value of his contribution to the thought of the world. After all truth and even material truth is one of the most vital and useful of all things. If we can only really see the truth in any matter, however humble, we have made a great step forward. All progress in the technical arts has been founded primarily upon the accurate observation of fact. The acquisition of fact is, and always has been, and always must be, one of the chief pursuits and the greatest triumphs of man. It is because our knowledge of facts is only partial that we are men, not gods. It is the curse of human destiny that man is so often unwilling to accept fact even when it is accessible to him.

I am sorry, therefore, that the modern world has learnt only half the lesson taught by Giotto and his successors. We have accepted the scientific part of the teaching; we have learned how objects possessing three dimensions may be represented on a canvas possessing but two so as to produce even more vivid retinal impressions. We have learned the science of perspective in all its intricacies and refinements. We have learned the theory of shades and shadows and a thousand details of drawing and technique. All this science we have taken over from the Italian Renaissance. But modern art has forgotten the other and

no less vital part of the teaching—psychological truth. I cannot, perhaps, illustrate this better than by comparing Pintoricchio's portrait of Alexander VI in the *Ascension* of the Borgia apartments with almost any modern portrait. No one who has seen the portrait of the pope will ever forget it. The character of this most decadent of pontiffs is as clearly drawn by the painter as by the page of history. The portrait of Dorian Gray never told half so plain a story. Sensuality, greed, brutishness, are written in characters that no one can mistake. How dared Pintoricchio paint such a picture? Why did the pope allow it to descend to posterity? It is clear that in that age men were not afraid of facing the truth. The painter recorded truthfully, without flattery, what he saw. Today we are almost ready to forgive the pope for all his vices in return for the honesty which made this portrait possible. You will search through Quattrocento art almost in vain for an instance in which the painter has sought to flatter either the character or the features of the sitter. These pictures are great because they are psychologically true, because they are an honest record of observed fact, because they retain the vitality and personality of the sitter. Turn from them to a modern portrait (I except only those by Sargent), let us say of a society woman. Instead of a record of fact we find intentional deception. The one desire of both painter and sitter is not to look truth in the face. If there is some unfortunate feature, the face is turned so as to conceal it; if the woman is ugly, she must be made to look pretty, if old she must appear young. Even more shocking is the wilful perversion of character. The continual effort of our modern artists, and the continual effort of our modern sitter is to bring into the world a portrait which will represent the sitter not as he actually is, but as he would like the world to think him to be. What a sad commentary upon our twentieth century ideals these portraits form. How dreadful these women are! The shallowness of that pretty face, the inanity of the smile, the lack of character in the whole production will leave to posterity which they think so easily to deceive, a terrible record of uninteresting vacuity.

The same spirit of untruthfulness has permeated our architecture. The Gothic builders followed consistently the Lamp of Truth. All that the modern age has discarded. Imitation materials, false construction, columns which do not support, concealed steel frames are the very alphabet of present-day architecture. In fact, in only one thing, so far as I know, are the New York architects honest—that is, in their bathroom windows. As I walk the streets of the city, the one feature of the inside of the building that I see expressed externally is the bathroom. There they are, row after row of small windows, one directly above the other, following the lines of the plumbing, and triumphantly proclaiming to all the world the nature of the apartment which they ventilate. Even here, however, in this one apparent frankness, we have a lie. The bathroom is the one room in the house in which plenty of ventilation, plenty of light and plenty of air are imperatively needed. We, therefore, make the windows for this room of about one-quarter the size of the windows for the rest of the house. *Vanitas vanitatum, omnis vanitas.*

It is not because he studied truth, nor even because he studied material truth, that we quarrel with Giotto. It is only because he neglected in his passionate search for the visible, principles even greater and more vital. In this world about us, at least as far as it is possible for us to judge, there seem to be two great classes of phenomena. One is the material by which I mean all that which is physical. The other is the immaterial, by which I mean all that which is psychological. To cite an obvious example, if we slip and break our leg, the resulting pain will be material, that is to say it will be caused by a purely physical process the workings of which can be explained on mechanistic principles. If, on the other hand, we lose a friend by death, the pain we suffer may be quite as acute or even worse, but we are not able to explain why we feel it on physical grounds; the psychological or the immaterial enters. It matters not whether the actual physiological processes set in motion be or be not in the two cases analogous; the ultimate cause in the one case is physical, in the other psychological. Similarly in the world about

us there are these two distinct group of phenomena. The art of the Middle Ages occupied itself exclusively with the immaterial; Giotto turned from the immaterial to the material. The difficulty of the modern world is not that it has discovered the material, but that it has so largely forgotten the immaterial. Mind is incontestably greater than matter. Any art which ignores this fact falls into irretrievable error. From the time of Giotto onward, artists have turned more and more consistently from the more essential to the less essential. The Middle Ages painted the soul; Michelangelo painted the body; modern art paints the clothes. This is the great and unanswerable indictment to which the art of Giotto must answer.

The only possible defense is an evasion. The charge, you say, is merely archaeological, and archaeology is of no account. As an archaeologist I am prepared to admit it cheerfully. Archaeology often is, and often has been, the enemy of art, and its true appreciation; and it is only when strictly relegated to a subordinate position, that of scholar instead of teacher that it can be of service. If I have emphasized this archaeological indictment it is chiefly to demonstrate how completely wrong is the traditional—equally archaeological—eulogy of Giotto first hallowed by Vasari, and since endlessly repeated, that Giotto is of interest, not so much intrinsically, as because he was the first to show the world the way from the dark shades of the mediæval night to the blinding brightness of the glorious new manner, as witnessed by the paintings of Vasari himself.

No, the merit of Giotto is distinctly not archaeological. It is not as an historical curiosity nor as a shadowy figure from a remote and inaccessible past that he appeals to us today; it is on the contrary because his work still lives, because in itself and on its own merits it still grips us with a power unsurpassed perhaps by that of any other master.

Much has been written but never half enough can be said of the repose of Giotto. Even across the redaubing of Bianchi, what a wonderful space surrounds his S. Croce frescos, and with what feelings of calmness, of refreshment we look upon this world of the artist's creation from which

have vanished all the sordidness, the oppression of life. These paintings have the power of separating us from the noise and confusion of the century, from its restlessness, its world-weariness, as completely as the summit of some remote mountain. They call forth in our innermost being sensations of exaltation, of poise, of power. To know them gives the same inspiration as knowing one of those rare beings who have eliminated from life all that is unessential.

And this is precisely the secret of the feeling for space and repose in Giotto. He is preëminent among modern artists in knowing how to give the significant, and the significant alone. There is in his works but very rarely intrusion of unnecessary detail.

I can cite no more striking instance of this virtue of Giotto than a painting not by the master himself, but by his close follower, Bernardo Daddi, which is now in the Jarves Gallery at New Haven. The subject is the vision of St. Dominic. The legend relates that one day while the Saint was in Rome seeking to have his new order confirmed by the pope, he went into the church of St. Peter to pray; suddenly the two Princes of the Apostles appeared to him miraculously and St. Peter placed in his hand a sword, St. Paul a book.

Let us stop for a moment to think what possibilities this subject would suggest to a modern painter or even to a painter of the High Renaissance. The imposing architecture of the church itself, the great arches, the vistas in perspective, offered a chance for the display of architectural accessories equal to that afforded by the *School of Athens*. Then the artist might have introduced a stately procession robed in gorgeous colors, moving towards the altar in the background amid clouds of incense. And in the foreground, among the group of citizens present at the office, what a chance to introduce splendid portraits of well-known personages and the artist's friends.

Of all these opportunities, however, Bernardo Daddi availed himself not at all. He introduced no architecture, no processions of priests, no citizens. The background in this painting is a simple wash of gold, divided by a horizontal line from a field of solid color suggesting but not

imitating the pavement of the church. Against this background the action is represented. Everything which is superfluous, everything which is unessential has been eliminated. The fact of the miracle is set forth by itself, with the utmost simplicity, but in a manner which can never be forgotten by one who has seen it. Space, rhythm, composition, line, poetry—in realizing these elements the artist has discovered the essence of beauty, and in isolating them he has enabled us to realize them.

Why is it that this picture holds us with such power? Why is it that the sweep of line haunts our memory? After the artist has once taught us, we may find an infinite number of curves equally sweeping and beautiful in nature, which we would otherwise have been incapable of seeing or enjoying. The same with the other great qualities in this painting. Repose—is it possible that any picture should have a calm, a restfulness as great as that of Nature? Space—can a little block of wood, measuring at most some ten or twelve inches, possess the extent of the sea, or the loftiness of the sky? Why is it then that Bernardo Daddi makes us feel all these things so keenly, so overwhelmingly, so unforgettably?

The answer is, I believe, simply because the artist has learned the great principle of elimination. He has learned to do without. *Entbehren sollst, du sollst entbehren*. Of the manifold beauty in the world, from its puzzling confusing richness he has taken certain aspects, isolated them, separated them from everything which distracts, held them up to our attention so that we cannot fail to see them. Stimulated by his art, we return to Nature and find we are able to enjoy these same beauties in the living world around us. After we have once grasped the isolated beauty, we are able to understand this beauty in connection with others, where at first the very exuberance of aspects, the very number of the opportunities for enjoyment, would have overwhelmed us.

And in the last analysis this is perhaps the mission of the artist, and by the artist I mean not only the painter, but the sculptor, the architect, the poet, the dramatist, whoever strives to create beautiful

things. The artist, if he be a true artist, is a prophet, he is the interpreter of God to man.

Is there one of us who had ever appreciated to its full the beauty of sunlight through the trees until he had seen the paintings of the Barbison school? Who had realized that there was a greater pleasure to be experienced in the mist and rain than in clear blue sky before Whistler opened his eyes? After we have become acquainted with Japanese art, the snow must ever give us an increased thrill of pleasure. Could a person so unfortunate as not to have seen a Greek marble ever understand the poetry and beauty of manhood? Who ever comprehended the charm of femininity so well before he knew Correggio? Who ever grasped the tenderness and sweetness of mother-love without first knowing the Madonnas of Raphael? And so we might continue indefinitely. Each true artist has left the world the richer in sensations of beauty, of joy; each has revealed to those of us who choose to listen, new understanding, new possibilities of happiness. In the last analysis art is the key to nature and the world around us. This twentieth century of ours has produced countless histories natural and unnatural, animal fables strange as the bestiaries of the Middle Ages, above all classifications of birds, beasts and flowers. But if we are to understand nature in anything but the most material sense, we must go far back of the twentieth century. Not that I mean that classifications are harmful; on the contrary, I firmly believe that all knowledge is always useful. Let us know how to distinguish the Grey-checked from the Olive-backed Thrush, the Yellow-bellied from the Arcadian Flycatcher; let us even learn Latin names and when we see a robin, speak of *merula migratoria*. Only when we have done this, let us not imagine that we have understood nature.

The larger enjoyment of nature can only come through the medium of the artist. It is, I believe, a profound truth that to know is to love—that is to say, if by to know we mean the word in its broadest sense, in the meaning of comprehension. If we all love our friends better than other people, is it not because they are necessarily

more admirable than thousands of persons with whom we are unacquainted, but merely because we know them better, because we have more understanding of them. Not that equal knowledge implies equal love; that would obviously be false, for there are always beings and objects more admirable than others. I merely mean that to appreciate the admirable, we must first understand; and that the greater our understanding, the more we shall find to admire. We may even push the point farther. There is, I believe, no one in the world whom we would not love, if we were able really to understand him, to enter completely into his life. Our dislikes are inevitably due to our own shortcoming, to our own failure to comprehend. The despairing wail of Shelley: "The wise lack love, and those who love lack wisdom," contains a fundamental error. If we look closely we shall find that the man who is truly wise cannot lack love, nor is it possible for him who loves to be wholly lacking in wisdom.

This same principle applies not only to man but to the entire universe of which man is merely an inseparable part. In measure as we know it, as we understand it, as we comprehend it, we find it admirable, we love it, we derive from it joy, happiness. In that most solemn of symphonies, the silence of the American forest, there break many motives of significance to him who understands. The recurrent song of the White-Throat is, for example, capable of giving the same exquisite pleasure that we derive from the reiteration of the love motive in *Tristan*, which it so unexpectedly resembles. In one case as in the other, however, we lose this pleasure of recollection unless our intellect is sufficiently trained. The enjoyment of nature is the most difficult, the most exacting of occupations, but if it demands more from us than anything else, it also gives more in return.

This paper had been written, when my attention was called to the fact that the theory of art which I had believed to have been followed instinctively, rather than designedly, by artists, and never before to have been formulated, had been put in very explicit words and that by Leonardo da Vinci. I quote from Dr. Sirén: "Leonardo's continually expanding and deepen-

ing knowledge was, however, to him its own reward and a constant source of satisfaction. With its aid he was able to penetrate deeper and deeper into Nature's secrets and feel himself more and more completely their interpreter and master. Through this knowledge he learned to *know* and *love* Nature. 'Great love is born of great knowledge of the objects loved. If you do not possess knowledge of them you can love them only a little or perhaps not at all.'"

"He (Leonardo), stood in a way above the ordinary antithesis of love and hatred—he loved because he knew and understood. Nothing was hateful to him, because he recognized that hatred meant only the lack of deeper knowledge, for 'love is the daughter of knowledge, and love is deeper in measure as knowledge is more assured.'"

This confession by the artist who, although he lived in an age of decadence, nevertheless perhaps more nearly than any other realized the full possibilities of his calling, gives me greater confidence to state a view of art of the truth of which I have been convinced for upwards of twelve years.

If, therefore, the artist be the interpreter of nature to man, at once the priest and prophet of God, it follows that his sin is especially damnable when as is unfortunately the tendency at the present time he prostitutes his art at the feet of Mammon. The true artist, like the true priest and the true prophet must speak to all humanity,

not merely to the aristocratic, least of all the moneyed few. In fact I think it is no exaggeration to say that every art which is really great, really vital has had its roots in the nation, the race, not in any class. Certain it is that in the case of Giotto this was preëminently true. His cycles of frescos at Padova and S. Croce were painted for the people and have for centuries increased the joy of life for whoever cared to seek in them inspiration. The Italians have a proverb, *essere non avere*; which may be translated, he who is, has. Beauty is always cheap; Heaven may be had for the asking. Happiness lies not in the material physical possession of works of art, but in the immaterial, psychological ability to appreciate the beauty which always surrounds us.

In conclusion, therefore, if I may presume to estimate the value of the art of Giotto, I should place it exceedingly high, not because, as Vasari claims, he originated the modern manner, for he is not in reality responsible for this, nor would it be to his credit if he were, but because of the greatness of his prophecy. For perhaps no other artist has ever seen so keenly the beauty of the world nor interpreted it so skillfully. From the study of the works of Giotto, as from those perhaps of no other master, we turn to the world about us, stimulated in every nerve, with vastly heightened powers of enjoyment, more in tune with the mysterious, but ever-present, beauty of the Universe.

FOUR AMERICAN PAINTERS

THE exhibition of pictures by Karl Anderson, Hayley Lever, Ernest Lawson and Leopold Seyffert, organized in the early winter by Mr. Clyde Burroughs, Director of the Detroit Museum of Art, which is making a circuit of some of the leading Museums this season, is of more than ordinary interest.

Karl Anderson and Leopold Seyffert are figure painters of distinction while Ernest Lawson and Hayley Lever are distinguished as painters of landscape.

Artists vary greatly in their conceptions and in their methods of working. One of

the dominant qualities in the work of a great artist is the expression of his own essential character in his work. Four men could scarcely be brought together whose personal vision and individuality of expression differ more than these—and yet their works are really harmonious.

Mr. Anderson and Mr. Seyffert are quite diverse in their aims and their methods yet the contrast emphasizes their peculiarly personal qualities.

Seyffert presents a splendid study of a Dutch peasant woman in "Tired Out" which shows him to have an eloquent com-



TIRED OUT

LEOPOLD SEYFFERT



ST. IVES

HAYLEY LEVER



THE VENETIAN TULIP GLASS

KARL ANDERSON

mand of his medium. There is no timidity in the choice of color, no fear of extreme hues. He has found a subject with pictorial possibilities and has carried it out forthwith. His "Dutch Couple" of the same period manifests even a greater knowledge of anatomy and a more vigorous style. His nude figure of recent date is, however, in the opinion of the writer, his superior work of the group.

Karl Anderson's five pictures are delightful in their color design and surface quality. His canvases are loaded with pure pigment applied with a palette knife. They sing in harmony and are well thought-

out in design. "The Venetian Tulip Glass" is a particularly satisfying canvas. It speaks for simplicity in arrangement of spaces and lines. Its beauty of pattern is enhanced by its precious surface quality.

The works of Ernest Lawson are a real joy. Here is exemplified an American painter who has accomplished what American painters should strive for if we are to have a national expression. Mr. Lawson has evolved a style peculiarly his own. His work has a dominant note of strong personal conviction, an expression of self, and at the same time image the familiar landscape of our own land. It is true that

Mr. Lawson has not always confined himself to American subjects but his best works, and those which we especially desire to possess, are his American subjects. Take for example his "Hudson at Ironwood," a winter landscape with a reservoir in the foreground behind which rises on the right the river bank with clumps of scraggly

Mr. Hayley Lever shows a group of new things as well as one or two of his older canvases. A still life "Flowers," "Old House and Garden," "The Orchard," "Spring" and "Blossoms" are a departure from his marine views which have brought him a number of honors. They are fresh and spontaneous performances and in time



THE HUDSON AT IRONWOOD

ERNEST LAWSON

second growth, and at the left the river enshrouded in frozen mist. It possesses the very essence of the locality and season. The scene itself is not beautiful (there is scarcely a northern American landscape but that would furnish a more beautiful motive) but the truth of nature and climate is so woven into it that it takes on a singular beauty of character. The artist's ability to see these things is doubly emphasized in the personal style with which they are done. Pure color applied in heavy impasto and at times carried almost to the degree of modelling, gives a surface of unusual brilliancy.

he may achieve no small distinction as a painter of these subjects. In the current show, however, his admirers will turn to his St. Ives pictures with greater delight. In rendering of these subjects long familiarity guides his hand with a surety that is lacking in his recent works.

The exhibition opened in the Albright Gallery, Buffalo, in November, was shown in Detroit in December and will include on its circuit the Milwaukee Art Institute, The City Art Museum, St. Louis, The Cincinnati Museum Association and The John Herron Art Institute, Indianapolis.

C. B.



THE AEROPLANE

WILLIAM STRANG

THE ART OF WILLIAM STRANG, ETCHER

BY FRANK WEITENKAMPF

THE art of William Strang, the British etcher, invites close study. It is not easily disclosed to the casual passer, and therefore many give rise to an all too easy classification of the artist, a facile pigeon-holing of his art on the basis of an insufficient acquaintance. His art, particularly in the earlier years, had a rigidity of line, a sternness in point of view and expression, that may have caused the beholder to fail to note other, and balance-

ing, characteristics, unobtrusively present, and obviously increasing as Strang developed. More sympathetic observation of his work will reveal the fact that his line, apparently uncompromising, unbending, has subtle modulations. In recent years a free and quivering stroke appears, with much of the composition in outline. There is a feeling of Foraine here, or let us say of Daumier. In fact, speculation as to other influence may be indulged in by those so

inclined. One may say "Millet" at sight of this plate, or "Doré" at sight of that, or even "Goya," and "Rembrandt" when the landscapes are under consideration. The influence of Alphonse Legros is there, most of all, of Legros, that "belated old master," whose most noted pupil was Strang. But a closer look shows that always it is at most a trick of gesture, a manner of personal expression in the other artist, which has attracted Strang; at bottom he remains himself.

Strang's expression is straightforward; no bravura, no pyrotechnics. But, on the other hand a mastery of technic, and an understanding, in each case, of the limits and possibilities of the medium. And he has practiced these media, all the familiar processes, particularly etching, but also line engraving, mezzotint, sand paper mezzotint, aquatint, wood-engraving and lithography.

All this is made evident in the exhibition of his graphic work now on view in the New York Public Library. A representative character was assured for this exhibition by the cooperation of the artist, who sent over 120 prints for the purpose. To these have been added others from the Library's Avery collection and from its general print collection.

Despite the large number of prints shown, they represent a selection only, for Strang has produced much. Of etchings, alone, Laurence Binyon listed 471 in the catalog published in 1906, and a hundred or so more have seen the light since then. And this takes no note of his other work, of his paintings, and of the remarkable portrait drawings in chalk on tinted paper, of which a number were also done by him in this country.

A review of his work in etching discloses a widely varying choice of subjects. Weird and uncanny pictures he gave us, especially in earlier days—such as the series "Earth Fiend" or "Death and the Ploughman's Wife,"—yet not without a grim humor. Records of the life of the street, such as the "Wrestlers" (a vendor selling toy manikins), "On the Omnibus," "The Aeroplane," "The Socialists." Scenes of poverty, bare, gray, marrowless, hopeless. Portraits of a noteworthy dignity and vitality, among them those of R. L. Steven-

son, Kipling, Tennyson, Thomas Hardy, Robert Bridges, Biblical subjects, landscapes which are said to be the accumulation of motives rather than faithful records of definite localities. And illustrations of books of such absolutely different character as *Don Quixote*, Lessing's "Nathan the Wise," "Ancient Mariner," "Milton and Bunyan."

So, then, summing upon the basis of the unusual opportunity offered by the present exhibition, we find in Strang a sympathetic insight into the life of common folk, a tendency toward the weird, grim humor, dignity, grave reticence, and back of all his stern rendition of form, a feeling for beauty vested by an austere shyness. All in all, an individuality that has remained absolute.

CHICAGO SOCIETY OF ETCHERS

The Chicago Society of Etchers reports that contrary to expectations it has maintained during the past year its previous record and even exceeded the sales of other seasons. The membership of the Society is now approximately 212. It has one rotary exhibition now in circulation and the Society is prepared to furnish others on short notice, as well as talks on the subject of etching and demonstrations of printing.

For the annual exhibition to occur March 25th to May 1, 1918, the Logan prizes of \$75 and \$25 will again be available. The Society's fund of \$100 to purchase etchings has been doubled by the gift of \$100 from an associate member, making \$200 to expend in the coming exhibition.

The publication for 1917 which the Society issued to its associate members is an etching, 8 x 10 inches, entitled "Old Town Bridge Tower, Prague." J. C. Vondrous of New York was invited to make this plate for the Society which was limited to the associate membership.

Many of the members have laid aside their work for active service in the war, while some are utilizing their art to promote the cause.



YOUNG GIRL

EMILIO MARSILI

SOME PAINTINGS AND SCULPTURE
IN THE
GALLERY OF MODERN ART
AT
VENICE



AUTUMN

ETTORE TITO



PORTRAIT OF THE SCULPTOR

VERUDA UMBERTO



GRIEF

J. VAN BIESBROECK

THE FUTURE OF THE HANDICRAFTS*

BY H. PERCY MACOMBER

Secretary, Boston Society of Arts and Crafts

AMERICAN Arts and Crafts, as an organized movement of importance, came into existence just twenty years ago this spring. Before speculating on its future I should like briefly to review its beginnings and its progress during these two decades.

It is interesting to note that the meeting which inaugurated the handicraft movement in the United States was held at the Boston Museum of Fine Arts on January 4th, 1897. Mr. Henry Lewis Johnson, having in mind the five arts and crafts exhibitions which had been held in London since 1888 and the one in Paris in 1896, conceived the idea that Boston should have a similar exhibition. On the first advisory board we find, Charles A. Cummings, chairman, Gen. Charles G. Loring, Denman W. Ross, A. W. Longfellow, Jr., Ross Turner, C. Howard Walker, R. Clipston Sturgis, Dr. William S. Bigelow and Sylvester Baxter. Mr. Johnson was appointed director and it was decided to have the exhibition at Copley Hall from April 5th to 17th, 1897. The Boston Architectural Club arranged to have its exhibition at the same time in an adjoining hall. So the arts and crafts may be said to have started under the wing of the museum and of the architects.

The definite purpose of this first exhibition was to develop higher artistic qualities in the craftsmen. It was felt that the time was ripe for a genuine renaissance of the industrial arts. As Walter Crane had said, "Before the evolution of our industrial epoch of subdivision of labor, machine industry and centralized markets, the craftsman was his own designer. Handicraft, in fact, did not exist apart from art, and the workshop training and apprenticeship was common to them all. The system is so obviously sensible and sound that it seems strange that it should ever have been departed from, and, in fact, was broken up only by the pressure of the

modern commercial system and the domination of the money-making ideal."

The word manufacture originally meant made by hand, but it has come to be applied more generally to things made in large quantities by machinery. In this country there are large factories where machine making, as applied to furniture, for example, is carried to the farthest possible point; the workmen in those factories are themselves mere machines. Their artistic faculties are not called into play in their daily work, which to them must be an unpleasant task.

In the olden days it was different. The maker of a piece of furniture conceived the idea, he designed it often for a special place, he decorated it, perhaps with carving or inlays, and the work gave him many an hour's pleasure as it grew under his hand. When finished, it was as much a work of art as the paintings on the walls and it served a more useful purpose. William Morris reminded the world of this when he said: "To give people pleasure in the things they must perforce use, that is one great office of decoration; to give people pleasure in the things they must perforce make, that is the other use of it." This was the gospel of the whole movement.

As we look backward to the nineteenth century, it seems as if its energies and intellectual activities ran so strongly in the channels of scientific invention and mechanical ingenuity, that the workers' lives, even if more comfortable, were cold and bare.

Out of the exhibition of 1897 came the immediate formation of the Boston Society of Arts and Crafts with Charles Eliot Norton as its first president. At its foundation, the objects of this Society were stated as follows: "To bring together artists and craftsmen to the end of mutual help and more sympathetic work; to make the artist more of a craftsman, the craftsman more of an artist; to provide a place where

*A paper read at the Eighth Annual Convention of the American Federation of Arts, Washington, D. C., May 16, 17, 18, 1917.

artists and craftsmen may meet, where conferences may be held and papers read, where workrooms may be provided, with tools and materials, for the use of craftsmen who are unable otherwise to work out their ideals, where there may be established by loan or gift a museum of valuable examples of the applied arts, and where a library of kindred literature may be collected; to work for the founding of trade schools; to uphold art handiwork of all kinds, to endeavor to improve the qualities of that now done and to restore such branches as are now in abeyance; to hold exhibitions of art handiwork, both old and new; to establish scholarships and prizes for excellence of work in various departments."

The Society held its first exhibition at Copley Hall in 1899. This exhibition showed satisfactory progress and included an interesting loan collection of old handicraft. By 1904 the Arts and Crafts movement had not only taken root in various centers besides Boston, but had taken on so vigorous a growth that it was assigned space in the Fine Arts Building at the St. Louis Exposition. Mr. Frederic Allen Whiting, then Secretary of the Boston Society, and to whom great credit in organizing the handicraft movement is due, was in charge and the showing was most gratifying, comprising a collection such as had never before been gathered together for exhibit in this country and representing every craft and almost every section of the country. This exhibition was particularly valuable from the fact that it may be said to have established for the first time national standards in the various crafts.

There were many other interesting exhibits of handicraft work in Chicago, New York and other cities, not to mention those held by the Deerfield, Hingham and similar local societies, which indicated the growth of the movement and the spread of general interest in the revival of the older standards of workmanship.

In 1907, in recognition of the tenth anniversary of the first exhibition, the Boston Society held another exhibition in Copley Hall which easily succeeded in surpassing anything previously given and proved one of the leading art events of

the year. About this same time the National League of Handicraft Societies was organized, with thirty-three constituent societies in twenty different states, from Maine to Oregon.

At the San Francisco Exposition in 1915 the handicrafts for the first time received something of a set-back, partly, perhaps, owing to the economic conditions and the fact that many eastern craftsmen seemed unwilling to send their work way out to the Coast. But the directors did not decide to invite an exhibit of arts and crafts until the last moment and then assigned it to the Varied Industries Building instead of grouping it altogether in a section of the Fine Arts Building, where it properly belonged. It is therefore not surprising that the showing of craft work at San Francisco was disappointing and far from representative of the whole country, although the California craftsmen contributed some notable work.

The annual autumn exhibition of applied arts at the Art Institute, Chicago, is attracting the work of the foremost craftsmen throughout the country and is an expression of the vigorous condition of the movement in the Middle West. At Baltimore, the Handicraft Club is now holding one of its very creditable biennial exhibitions, which I hope many of you will be able to see. All the societies at the present time seem to be more prosperous than ever. The Detroit Society has recently equipped itself with, and what is more, completely paid for, an attractive new building for its exclusive use, including a small theatre, shops for craft-workers, salesrooms, etc. The Boston Society now has a membership of over 900, representing thirty different States. Its sales for the year 1916 reached a total of over \$106,000, and those for the present year, so far, are running even larger.

I believe that the arts and crafts movement has reached a higher standard in the United States today than it has in England or the Continent, for the very reason that it has developed here on broader lines with fewer hampering tendencies. But it must be admitted that many of the best craftsmen in the United States are foreign born and trained. The crafts which have reached the highest standards here are

those of the silversmith, jeweler, wood-carver, ironworker, and bookbinder. In silverware, the handwrought work has had a very pronounced influence on the commercial lines. We believe we have at the Boston Society the best showing of hand-made silver that there is anywhere for sale, and you would be surprised to know how closely it is followed by representatives of the large commercial silver factories.

The growth of the craft movement in general has resulted in a public demand which has given rise to the countless gift shops, to supply which a new industry is being created, although unfortunately its product cannot always be called either art or craft. Now that the war has so largely shut off the work which was imported from Europe, the development of industrial art in this country has been given an additional impetus.

But these are most critical times. It cannot be too emphatically stated that if our infant art industries are to hold their own in the intense competition which will follow the close of the world war, the American public must be educated, and American statesmen must be educated, to the importance of art in industry. In the face of the remarkable industrial art renaissance throughout Europe before the war, America has shown a surprising apathy and disregard for the vitally important part the properly trained craftsmen can and should play in furnishing models, ideals and inspirations for art industries.

In England the vital need of meeting this situation has been recognized. In June 1916, the Arts and Crafts Exhibition Society of London sent out to its members a circular which all Americans interested in the industrial arts will do well to digest.

"Some fifteen years ago," it stated, "a group of artists, desirous of securing better quality in the material, make and design of German productions, founded a society called the 'Werkbund,' which has developed into a wide-spreading organization with the openly avowed object of capturing the world-market for German art and German wares alone. The German Government was induced to send a series of representatives to study and report on the English craft revival. Students came to study in the Central School of Arts and

Crafts in London and other centers. Having assimilated our designs and methods, these students returned to their own country, where special courses of instruction were organized at which the attendance of the principals of all art and technical colleges was compulsory. Thus, in the briefest space, the new knowledge was spread over the whole country. The great manufacturing firms of Germany were induced to interest themselves in the movement; smaller firms followed, until, at the present time, every manufacturer and distributor of any eminence is a member or supporter of the 'Werkbund.' Meanwhile our own manufacturers and our own statesmen have remained indifferent to the artistic renaissance taking place under their very noses. One of the chief methods of propaganda adopted by the 'Werkbund' has been the organization of exhibitions directed to the revitalization of art, design and industry. It has spent large sums of money on schemes of decoration in those exhibitions in order to show manufacturers, distributors and the general public, that quality of material and beauty are important considerations, not only from the point of view of gain, but of individual and national welfare. Everything has been organized for the capture of the world market, in the decorating and furniture trades, in textile industry, leather work, book production and printing, glassware and pottery, and metal work, every artistic industry, in fact. This state of things is hardly likely to end with the war. The efforts of the 'Werkbund' will not be relaxed but intensified. Our task, therefore, is at once to organize our own industries. The Arts and Crafts Society, as its contribution to a solution of the problem before us, is arranging an exhibition which it is hoped may do something to draw attention to the vast wealth of creative and inventive power latent in Great Britain."

The result of this appeal was that even though England was in the throes of the greatest war of all times, last autumn at the rooms of the Royal Academy in London, there was held one of the most original and most stimulating arts and crafts exhibitions ever shown in England.

Schools for the training of boys and

girls in the industrial arts are much more numerous and better organized in England than America and have much more government support. The London Studio recently published a review of the arts and crafts work executed by students of thirty-one of the leading Art Schools of Great Britain and Ireland. In his prefatory note the editor, Mr. Charles Holme, says: "In view of the interest which is now being shown in decorative and applied art and its bearing upon the struggle for industrial supremacy which must inevitably follow the end of the war, it is of the utmost importance that our workers should be adequately trained and equipped; and for that reason the results so far achieved at the Art Schools should receive the earnest attention not only of the authorities and manufacturers, but also of the public which bears the heavy cost of maintaining these institutions."

The control of these English schools is generally in the hands of a joint committee, half appointed by the local board of education and half by the local trade associations. Each school is free to develop its usefulness on the lines best suited to its local industry and other requirements. The directors of these schools seem practically unanimous in insisting that students of design shall receive a sound and comprehensive basic training in draughtsmanship.

It is pointed out by one of the masters that in the past, trade education has been considerably developed on behalf of the producers, but little or nothing has been done for the distributors. These latter, however, stand directly between the producers and the consumers, and so occupy a most important and responsible position. The public can choose only from what they offer and by the judgment they exercise in selecting their stock, they can and should stimulate both the producer and the consumer. There is a great field for schools of art in this direction. Even in England it is felt that, although the art schools are now turning out good numbers of trained young men and women, the manufacturers have never used this material as they should; and there must be a far closer connection between the manufacturers and the art schools if these institutions are to play the part they should in improving the

quality of English production and its standing in the markets abroad.

Outside of England, many of the large cities of Europe have industrial museums which are really permanent arts and crafts exhibitions, and for which the Government buys each year the best examples of work within its compass. These serve as a constant model for craftsmen, and correct and develop public taste.

Now, to sum up. We already have craftsmen in this country who are doing work of a very high standard in the various branches. This is recognized by foreigners, as the purchase of American craftwork for European and Japanese collections testifies. But to all too many Americans the excellence of American handicraft and its importance and value are unknown. A campaign of education is most urgently needed. American manufacturers still fail to give proper recognition of the arts and crafts movement as an auxiliary which could be of much further assistance in the improvement of their products. The American schools for the teaching of industrial arts should be better organized and have much more active support from manufacturers and from the local government.

As a most immediately helpful factor in this campaign of education there should be, within the near future, a general exhibition of what is now being done in the industrial arts, of a size and standard such as will make it of really national importance. This will serve both to stimulate the activity of manufacturers and craftsmen and to increase the public interest in and appreciation of beauty in objects of daily use. For it is on the public demand that the future of the handicrafts depends.

The Worcester Art Museum has recently purchased a painting by George De Forest Brush "Mother and Child," formerly in the collection of Mrs. J. Montgomery Sears of Boston, and also a Gainsborough, a portrait of the artist's two daughters. Both are very notable works and through the courtesy of the Art Museum are reproduced herewith, the latter as a frontispiece, the former on page 201.



WOMAN AND CHILD

MARIE DANFORTH PAGE

SHOWN IN THE WINTER EXHIBITION OF
THE NATIONAL ACADEMY OF DESIGN

NOW IN ONE OF
THE AMERICAN FEDERATION OF ARTS' TRAVELING EXHIBITIONS



CONNECTICUT HILLS

FRANK TOWNSEND HUTCHINS

OWNED BY DR. EDWARD A. LIFFRING

ART AND LANDSCAPE CONSERVATION

BY LENA M. McCAULEY

THE Friends of Our Native Landscape, a society of men and women in the middle west, was organized in 1913 to promote a conservation policy to protect tracts of Illinois landscape of historic and scenic value, and to save them for the aesthetic enjoyment of people of the state. Since the date of organization affiliated chapters have sprung up in many localities where nature lovers have realized that picturesque rivers and glens need not be spoiled by commercialized interests or become plague spots as rubbish heaps. The education of public opinion to stand for beauty as a community asset and the power of concerted efforts to secure laws, has increased as a result.

More than once informal exhibitions of paintings inspired by local landscape,

etchings and photographs have called a neighborhood to support the policy of The Friends of Our Native Landscape. Thus the art of the painter or draughtsman has made known what words could not picture. Instances have been reported of uninterested citizens being converted to enthusiasm by paintings of their own neighborhoods illustrating the glory of autumn or the tenderness of spring in a forest to be saved, and friends were won for the Dunes Park project by pastels showing the golden sands of Lake Michigan when cloud shadows were fitting like invisible birds on the beach near the sapphire waters.

By calling art to the aid of practical considerations The Friends of Our Native Landscape were instrumental in securing legislation to save Starved Rock, as a State

Park of canyons, creeks and beautiful views and to keep out the inaesthetic influences of park showmen. It has drawn the attention of Illinois to its only stand of White Pine Forest, and has aided Savanna, Ill. and Mississippi River beauty spots to be saved for the pleasure of the community.

The Prairie Spirit of Landscape Gardening, a western school of landscape architecture designed to make use of native resources has been actively spread by Prof. Wilhelm Miller an ardent Friend of Our Native Landscape. A kindred feeling is being adopted by Indiana, Iowa, Missouri, Wisconsin, Minnesota and Michigan. Mr. Jens Jensen, the founder and President of the Friends has recently given the women's clubs of Illinois landscape plans for planting the roadsides of the Lincoln Highway as it crosses the state. Mr. Jensen has explored the regions and his object is to restore the native trees, shrubs and flowers to the natural conditions of marsh, hillside, upland, or prairie bordering on the highway.

Painters, poets, musicians, architects and writers constitute the membership of the society, and all the arts contribute to the pageants out of doors. Kenneth Sawyer Goodman has written several masques in which dancers, singers, players on lutes and harps make memorable the pilgrimages to do homage to the wild crab-apple bloom or when vows to nature are pledged around the autumn camp fires.

With the intention of awakening wider interest in the natural beauty of America, the Friends of Our Native Landscape are considering an exhibition at the Art Institute of Chicago of paintings and etchings illustrating picturesque America. A survey of American landscape painting of the present indicates that many prominent men and women have interpreted the local color of picturesque New England, its coast, the Berkshires and the Connecticut valley and that the Hudson River, N. Y. the Center Bridge Region, Indiana beech forests, the Dunes, Lake Michigan, Illinois, Kansas, Texas, Missouri, Colorado and the far west including the Grand Canyon, the Yosemite, and the Yellowstone have each groups of artists sincerely translating their spirit.

The exhibition of paintings at the National Parks Association meeting in Washington, D. C., suggested the possi-

bilities of a collection carried out on a larger scale and not confined to parks but to native landscape throughout the country. If the Friends whose headquarters are in Chicago should begin with native resources in painters, it would be easy to gather a national exhibition from local studios. As its purpose is to be educative, the spectacular features of the Grand Canyon paintings by the Painters of the Far West, or the striking canvases of California scenes or of the Center Bridge School need not be given the major space.

Rock River in Illinois, a winding stream between bluffs at Eagle's Nest where Lorado Taft and his associate sculptors and painter friends camp in summer, is pictured by Charles Francis Browne, N. A., who appreciates the charm of color in the woodlands and the rolling prairie farmlands reaching to the horizon as one views from beneath the colossal Black Hawk monument at Eagle's Nest.

Indiana has been immortalized by the Hoosier Painters; the Ohio River region by the late L. H. Meakin; Brown County the Whitcomb Riley haunts by Adolph Shulz, Lucie Hartrath, Adam Emory Albright, Gustav Baumann and many from the Hoosier and Chicago group. The Dunes of Indiana and Michigan have Earl H. Reed the etcher who has written two books on their natural features and illustrated them with etchings, the plates being published separately. Flora McCaig is known for pastel paintings of the Dunes, the late Walter M. Clute, Marie Gelon Cameron, Dr. J. E. Colburn, and others exhibit canvases in oils of the section. The Saugatuck School of Painting north of the Indiana Dunes in Michigan is distinctively treated in the landscapes of Frederick Frary Fursman and his group. William Wendt painted there one summer and gave another summer to Wisconsin landscape, before making his home in California.

Northern Wisconsin, at the Green Bay Peninsula is being exploited by a painter group who summer at Ephraim where Marie Lokke, Edgar Cameron, John F. Stacey and an extensive midwest group of landscapists paint the rocky coast and rugged country much like Norway in its atmospheric brilliancy.

The Ozark Society of Artists, Carl F. Kraaft and Rudolph Ingerle are to be counted within the exploitation of Missouri landscapes although the St. Louis painters use their energy along the Missouri and Mississippi Rivers. The Carolina painters Will H. Stevens and Lois Wilcox from Tryon are producing surprising mountain paintings quite different from any of the old school. Edward B. Butler and Frank C. Peyraud have painted the Georgia landscape and Mr. Peyraud has striking scenes from the pine uplands of Florida. Louis O. Griffith and Julian Onderdonck represent Texan landscape art, and from Robert Grafton, L. O. Griffith and Luis Graner is quite a gallery of scenes in and about New Orleans along the coast and up the bayous.

In this brief review of possibility of the Friends exhibition of landscape, nothing has been said of the wider sources of supply should their jury extend its invitation to Ben Foster, Charles Warren Eaton, Charles H. Davis and the celebrated men of the National Academy.

In the unofficial conferences regarding such a landscape exhibition, it was agreed that the landscape subject was of equal importance with the style of the painter and that only large canvases effective in a big exhibition should be accepted in order to make the desired impression. Should the plans be carried out, the outcome will stimulate both pride of art and pride of native land—and this the Friends of our Native Landscape are working for.

ART AND INDUSTRY

THE NEW YORK ARCHITECTURAL LEAGUE'S EXHIBITION BY ELISABETH LUTHER CARY

THE Architectural League of New York opened its Thirty-fifth Annual Exhibition in the Galleries of the Fine Arts Building, 215 West 57th street, on February 2d. This exhibition, while still leaving much to be desired marked a new epoch in American art, inasmuch as therein for the first time manufacturers and artists exhibited side by side.

As most admirably setting forth the object and purpose of this exhibition and its broad significance in the field of American art and industrial development, we reprint here with permission, the following explanatory article by Miss Elisabeth Luther Cary, art critic of the *New York Times*, published in the *Times Magazine* section of February 3d. —*The Editor.*

THE thirty-fifth exhibition of the Architectural League definitely marks a change of attitude toward the relations of business and art. The manufacturers are exhibiting side by side with the artists, and by the request of the latter, such products as are sufficiently beautiful in design and good in execution to meet the standard set by the artists for the exhibition. Of course this merely accepts

the manufacturer as the popularizing medium for the industrial arts. The things that are exhibited were made not by manufacturers, but by artists. It is the work of artists that is thus exhibited in juxtaposition with the work of other artists. The novelty of the idea lies in the fact that this work is exhibited under the names of the manufacturers who have brought it to the attention of the public and found buyers for it. It is thus recognized that the manufacturers have become the owners of the work and are selling it in their own shops and through their own channels of trade, the necessary condition of an artist's success in a modern environment. If you wish to buy fabrics of agreeable pattern and color, you seldom go to an artist's studio for them. You go to a shop which has a reputation for the excellence of its goods, and make your selection from the patterns shown you there. The same is true of furniture and china and carpets and the all too numerous objects that are put into a house in the effort to make it a pleasant dwelling place. If you have a little money and not so much faith in your own taste and judgment, you put your house into the hands of a decorator, who goes to the manufacturer and does your

choosing for you. Unless you are furnished altogether from antique shops, the manufacturer is called in to supply your needs. And this, in the main, is as it should be. A large and complex public cannot be supplied by individual workers. It must have a large and complex organization to work for it and with it. But the more collaboration there is between the public and the artist, the better acquainted the public becomes with the standards set by the artist, the higher will be the standards set by such an organization, and the better able the whole country will be to compete with European countries in the industrial development of the future. If the public knows what it wants and why it wants it, the manufacturer will take pains to provide the desired product, which will be artistic in proportion to the demand for art. There is no doubting that fact.

Heretofore the American public has been uncertain of its taste. That is proved by its desire for imported goods. Often the imported patterns and materials have been better than those to be found at home, but that is not the reason the general public has asked for them. The reason lies in the security felt that in Europe standards have been set up and taste developed by generations of art-loving peoples. We have trusted Europe to choose for us because she has a past filled with art-producing and art-loving connoisseurs. We have loved and bought and tremendously paid for what she has sent us because so much of it has been artistically important, and we have been willing tremendously to pay for the sake of shifting the responsibility of personal decision in this matter. We have employed Europe as our expert in art. The amount of money brought into Europe by art since Americans, beginning with George Washington, began to buy in Paris instead of in New York, and, later, in Paris and other European centers through New York and other great American cities, would go far toward financing a ten years' war on the present scale of warfare, and we shall profit in the end by the expenditure for our prolonged acquaintance with the art of Europe has given us a background against which we may place our native art for criticism and comparison.

It is time to develop our own arts and be

prepared to ask the European nations to recognize the beauty of our native designs and the excellence of our native manufactures. It should no longer be necessary for a salesman in showing a handsome cretonne to emphasize its English origin, or in showing a charming silk to refer it to France. We have many artists of talent, but the more talented they are the more they need business interpreters in their intercourse with the public. A manufacturer who employs American designers does so now at a disadvantage, since our public is to a large degree prejudiced against its own artists. This is the situation that needs clearing up, and the new association of art and business in the exhibition of the Architectural League is one expression of a rapidly growing desire all over the country to clear it up as promptly as possible and by methods the effects of which shall be lasting. Museums and public schools are finding their own ways of expressing the general desire, and the artists are beginning themselves to believe that the field of the artistic industries is one to be tilled without sacrifice of independence or of joy in work. The point to be especially kept in mind with reference to the Architectural League's effort is that it is primarily an expression on the part of the architects, and on the part of the manufacturers only in a secondary degree. A French writer has called attention to the fact that the German "Werkbund" in its union of art and commerce subordinated the function of art to that of commerce. It was art for business, not business for art. The French ideal puts art first, and asks business to serve art; but also it asks art to serve the nation. A French publication on industrial art puts the case clearly: "In the economic war which will follow the victory of our arms and in which our country will be deeply involved, art represents a capital which must be put at the service of the nation. None of our industries may henceforth be conceived without its aid or cut loose from its support." America may very well echo this sentiment. The nation needs its art in winning the industrial war ahead of it, and artists, educators, manufacturers, critics, should sink all minor prejudices in working together to secure for the nation all the benefits art can confer upon it.



MOTHER AND CHILD

GEORGE DE FOREST BRUSH

FORMERLY IN THE COLLECTION OF MRS. J. MONTGOMERY SEARS

LATELY ACQUIRED BY

THE WORCESTER ART MUSEUM

THE NEW MUSEUM

UNIQUE EXHIBIT AT THE NEWARK ART MUSEUM

EIGHT hundred of the larger and more important trades journals of the country were shown by the Newark Museum in the art gallery at the Newark Public Library from January 10th to February 12th.

These Journals were first collected by Miss Adelaide Hasse, chief of the Economics Division of the New York Public Library and shown at the Annual Convention of the American Library Association at Louisville, June, 1917. They embraced a great variety of subjects and were of many sizes and styles. Several hundred of them in a small room gave a somewhat similar impression to that produced by several hundred business men in a large room dressed in varying degrees of good taste, some a little loud perhaps, but all, everywhere and always, cheerful and optimistic. The Journals were arranged on sloping screens so they could be clearly seen and easily handled.

This is another event in the career of the Newark Museum Association as a follower of the New Museum idea.

The Old Museum was and unfortunately often still is the "community attic," a fusty storehouse of dead things. The new museum is alive, creative. It has no use for dead things. But it believes, on the other hand, that many things which seem dead are not really so, and it sets itself to revive them by bringing them back into intelligent contact with life. The new museum is essentially a part of the community. It does not stand aloof. The problems of the time are also its problems. There is no phase of city or national life in which it is not ready to share.

It will contain first of all, the story of several important local industries. These exhibits will have a more or less permanent character. They will show by photographs, automatic lanterns and maps where the raw materials came from, and the methods by which they were obtained and brought to the factory. They will show how, in the factory, the form, size, color and the final pattern of that particular product was evolved. They will show by drawings and

photographs, if not by working models, the mechanism of the machinery employed, and they will proceed to show, as far as possible, each step in the conversion of the raw materials into the finished product. There will be added to this, whenever possible, examples of the older hand-processes which preceded machine methods. For the New Museum believes in enriching the present by linking it with the past.

The New Museum will, moreover, not be content to limit its activities within four walls. It will make many small exhibits telling the same story as do the large permanent exhibits, and it will mount these exhibits on charts or put them into specially built boxes, all carefully labeled and accompanied by sets of pictures. These exhibits will be lent to the public schools to be used in the class rooms, just as a library lends books to be used at home.

Special temporary exhibitions of an industrial and technical character are also a part of the new museum's activities. It can well bring together for six weeks a representative showing of a certain industry, as, for example, textiles. The product of each manufacturer are displayed with all possible artistic effect. The best methods of installation are applied to every feature. The labels are written for the layman, the consumer, and not for the technician. The finished materials are supplemented by exhibits of machinery and raw materials, by examples of processes, by dye stuffs and test for quality. Copies of famous old textiles or pieces of genuine antiquity are shown. Comparisons of design and color effects are made.

Such an exhibition will attract manufacturers, workmen, teachers and students from the entire locality, if properly supported by the press. The general public sees, for the first time, behind the mere physical body of the product purchased and used. Mrs. Consumer looks at her plates and cups with new interest. She sees that there is a real reason for the price set upon the table china which she cannot afford to buy.

In Newark, an industrial city, the museum is developing in line with the New Museum movement. Two large industrial exhibitions have been held which together had an attendance of over eighty thousand people. In its Collection of Lending Material for Teachers are about eight hundred exhibits illustrating industries of all kinds, from the raw materials to the finished product, so arranged and labeled that they may be understood by school children. These exhibits are lent to the public school teachers.

The exhibition of New Jersey Clay Products in 1915 included brick, hollow-ware and fire-proofing, pipes and conduits, tiles, terra cotta, decorative ware and table-ware, refractories, crucibles and sanitary ware. There were 41 exhibitors. In addition to this a practical potter showed every afternoon how pottery is built on the wheel, molded or cast by hand, glazed and fired. In eight table cases the story of pottery was told by means of raw materials, pictures and pieces in various stages of manufacture.

The New Jersey Textiles exhibition was carried out along the same lines. Textiles of all kinds, made in New Jersey, were exhibited in the name of the manufacturer, but supplementing this the Museum brought together exhibits and lantern slides, showing preparation of raw fibers used, machinery and methods of production, both ancient and modern, and a small collection of historical textiles, all making a complete story. Each exhibit was arranged as artistically and harmoniously as possible.

That these exhibitions, frankly commercial, but developed by museum methods along lines of popular undertaking and appreciation of the methods of production, are valuable to manufacturer as well as to visitors, we are convinced. Not only does the public, through such exhibits, become a more intelligent purchaser, but the many requests received from business men for information about definite products and manufacturers represented prove that such industrial exhibitions have direct advertising value as well.

But in all these things the New Museum needs the active help of the manufacturer. He must be willing to cooperate to the extent of providing materials for exhibition.

He should open his factory or industrial plant to the museum worker so that by a first hand understanding of processes the material may be handled most intelligently. He should provide as far as he safely can certain definite information for the labels. He may well afford to give the Museum the advice and services of his publicity man. He will lend machinery and a skilled operator when possible for a short time.

The Museum in return can make his product more intelligible to the public, can present it in a new light in its relation to other products, and provide it with a background and a setting which will arouse discriminating interest in the thing itself. The New Museum directs its appeal particularly to the school children, those who are rapidly becoming the purchasing public.

From these temporary exhibitions much permanent material should stay with the Museum, particularly material which may be used in making up lending collections for schools.

This trade journal exhibit, it was hoped, might secure an introduction for the organs of trade and industry to an unlooked for aid to the educational work in which they are all engaged. If their main purpose is to advertise, their secondary purpose is to educate manufacturer and consumer to distinguish good and poor products and so to raise the standard of demand and production. In the general preparation toward after-the-war activity here is no mean factor. It should not be overlooked.

The most striking features of the Trade Journal are its multitudinousness, and its specialization. For the librarian, and eke for the teacher, this enormous mass of literature often published by houses whose business as publishers far exceeds that of the most famous literary magazine printers, and read with avidity equal to that of the most rabid serial-novel-consumer, has a lesson of practical importance.

The National Institute of Arts and Letters at its recent Annual Meeting in New York awarded its gold medal for distinguished services for the second time to a sculptor. Nine years ago the medal was awarded to Augustus Saint-Gaudens. The present recipient is Daniel Chester French.

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THE FEDERATION'S CONVENTION

The American Federation of Arts will hold its Ninth Annual Convention in Detroit, Mich., May 23d and 24th. This decision was reached, as previously announced, at a meeting of the Board of Directors held in New York in December. At that time the advisability of setting aside the Convention this year on account of the war was considered but deemed inadvisable, for the reason that the need of art and the message which it conveys seem greater and more significant today when a world war is being waged for civilization than perhaps ever before.

To help to keep alight the flame of art and add more fuel is distinctly the duty and privilege of the American Federation of Arts. This is the reason for and purpose of the annual convention.

Washington as a meeting place this year was out of the question on account of the already over-crowded state of the city and its almost complete preoccupation with war work of a distinctly military character. It was therefore with great satisfaction and pleasure that the invitation cordially extended by the representatives of the Detroit Chapters to make Detroit the meeting place was accepted. These chapters are the Arts and Crafts Society and the Art Museum.

The Arts and Crafts Society will be the headquarters and three out of the four sessions will be held in its unique little

theater, which is under the same roof as the exhibition and sales rooms and admirably designed to serve not only as a theater but as an auditorium. One session, probably that on the afternoon of the first day, will be held in the Auditorium of the Detroit Art Museum, where at that time there will be in progress a comprehensive exhibition of contemporary American paintings and where may also be seen the extremely interesting and notable collection of American handicraft assembled and lent by Mr. George G. Booth. It is planned to have a simple luncheon served each day from the Arts and Crafts Society's kitchen, and to conclude the convention with an informal dinner in the little theater hall on the evening of the 24th. On that afternoon the delegates will be invited to visit the Pewabic Pottery and for those remaining over Saturday a visit to "Cranbrook" is promised.

The entire program for the convention is planned along constructive lines. The topics will be timely and will relate to present-day needs and opportunities. The great questions of the relation of art to industry, the training of designers, the establishment of the small manufacturies, and the production of machine and hand work will be considered. There will be papers on the Housing Problem with special reference to working men's houses in industrial centers, and on War Monuments, the latter in the interest of preventing a repetition of the horrors commonly following in the wake of war. The Museum of the Future and its many far-reaching activities will also be discussed, together with the various phases of the Federation's work and the wisdom and desirability of the establishment of branch offices in various parts of the country.

This is a working, wartime convention and those who will attend will doubtless be prepared to make definite contribution and eager to take back with them to their own chapters programs for further and more effective effort.

Detroit is an ideal meeting place—centrally located, accessible and cordially hospitable. The local committee under the chairmanship of Mr. George G. Booth is already hard at work and is rapidly perfecting plans to insure the success of the meeting.

NOTES

PICTURES A
FACTOR IN
WAR WORK

That the Committee on Public Information, composed of the Secretaries of State, War and Navy, and

Mr. George Creel, recognizes the value of visual appeal through pictures is shown in the report of the activities of the Committee recently published; and the extent to which this work is being carried on is shown by the following extracts.

The Division of Pictures under the direction of Mr. Lawrence E. Rubel, issues permits for the taking of photographs of Government activities, decides what pictures may be published under the voluntary censorship, and distributes official photographs, drawings, pictorial records, motion pictures, War and Navy Department films and war films taken under the jurisdiction of foreign Governments.

The division has arranged with representatives of the French Government for the exclusive issue of the French official war pictures. A like arrangement for the British official war photographs is now being made.

The division is aiding the distribution of "still" pictures by making them available to post-card manufacturers, calendar manufacturers, and art goods manufacturers, and by selling them to schools, colleges, societies, and individuals at a nominal price. Sets of stereopticon slides are being prepared for the use of ministers, patriotic societies, lecturers, etc.

The distribution of official motion pictures is made by the American Red Cross to whom the profits accrue.

The established motion-picture weeklies, however, are entitled to buy a certain amount of official film each week. The photographic syndicate industry has formed a board of representatives to deal with the Division of Pictures. A board of editors of the art sections of the New York papers has been formed for the same purpose. The division has also formed a committee of editors of the motion-picture weeklies, so that this great machinery of publicity is virtually at the committee's call.

It is a tribute to the patriotism of the photographic and motion-picture industries that this division, without a law of any kind

behind it, enforces a censorship more effective than any in force in any other belligerent country. *No request has ever been ignored.*

The Division of Films under the direction of Mr. Louis W. Mack was organized to make and distribute moving pictures to inform the American people about the purpose and progress of the Government's activities. At first, the division had its own staff of operators to take its photographs. Later arrangements were made to have this work done by the photographic division of the Army Signal Corps of which Major James Barnes, a member of the Publication Committee of THE AMERICAN MAGAZINE OF ART, is Chief.

The films distributed through the Councils of Defense of the various States are educational and patriotic dealing with war activities of all sorts both in France and in this country.

The scenario department is in charge of Dr. George Pierce Baker. It is located at Harvard University, which institution has turned over all its facilities, and has given Dr. Baker leave of absence on pay. Radcliffe College, with which institution Dr. Baker is also associated, has extended a similar courtesy to the division. Associated with Dr. Baker are Dr. Worthington Ford, head of the history department of Harvard University; Professor Carver, head of the economics department; and Messrs. Hollywood and MacAlarney, of the Pathé and Famous Players Company's scenario departments.

Thus far, the pictures have been quite generally used for the purpose of giving benefits for the various war activities, particularly to raise money for the war camp community fund, Young Men's Christian Association funds and local camp funds. At one showing alone, in Boston, at Symphony Hall, over \$16,000 was raised for the war camp community fund.

All films are turned over to the Foreign Picture Service and sent to all countries.

The Division of Films is not in competition with members of the motion-picture industry, but endeavors to cooperate with them wherever possible.

The Division of Pictorial Publicity is under the direction of Mr. Charles Dana

Gibson who has associated with him Mr. Herbert Adams, Mr. E. H. Blashfield, Mr. Cass Gilbert and Mr. Joseph Pennell in the work of mobilizing the artists of the Nation for war service, and supplies every department of the Government with posters, window cards, car cards, placards, and every other form of art appeal.

The Division of Foreign Picture Service, under the direction of Mr. Jules E. Brulatour, collects and prepares motion pictures for exhibition in the soldiers' houses that the Young Men's Christian Association maintains on the various firing lines; and, in addition to this, special arrangements are being made with the British, French and Italian Governments for even larger use of our films in connection with the fighting forces.

By this Committee the motion picture is thought to be not the least effective weapon in our fight for public opinion in other lands. From every source, and through our own manufacture as well, films are gathered that show our social, industrial and war progress, each title carrying with it the message of America, the meaning of free institutions, our individual aims and ideas, and the manner in which the Nation prepares for fighting. Thousands of dollars' worth of film have been donated to this work; and our campaigns are now under way in Russia, Scandinavia and Spain while expeditions are nearing readiness for dispatch to other European countries and to South America, Japan and Mexico.

SCHOOL
CHILDREN'S
NATIONAL
POSTER
COMPETITION

Under the auspices of a special Committee of which Royal B. Farnum of the University of the State of New York and State Specialist in Art Education, is Chairman, the Government has instituted a poster competition among the school children of the United States for the purpose of promoting the \$2,000,000,000 campaign now being operated by the National War Savings Committee. By this means the cooperation of the schools of the Nation, it is thought, will be not only gained but visualized.

The country will be divided into four groups of states—eastern, middle, western

and southern—each under the direction of a special committee or association. For example the Eastern Arts Association will develop the work in the east and the Western Art and Manual Training Association will handle that in the middle states.

The competition is open to any boy or girl who is in regular attendance in institutions of learning in the United States.

Awards ranging from \$60 to \$3 will be made in three classes and in addition a national jury will award a national Prize of Honor, to consist of a simple ribbon, and presented by a man of national reputation.

The posters will be submitted first to State Committees, then to the Group Juries and finally to a National Jury. The competition closes, it is understood, before June 1st.

Full particulars can be obtained through Mr. Royal B. Farnum or the State Associations and Committees.

WORKS BY
ALUMNI OF
CHICAGO ART
INSTITUTE

From January 8th to February 7th there was held at the Art Institute of Chicago an exhibition of the Institute's Alumni Association. The catalog includes 840 exhibits, works by such well-known artists as Adam Emory Albright, Karl Anderson, George Grey Barnard, G. R. Barse, Jr., Paul Bartlett, Gerrit A. Beneker, Louis Betts, Charles Francis Browne, Karl A. Buehr, Emil Carlsen, William M. Chase, Alson Skinner Clark, Ralph Clarkson, E. Irving Couse, Arthur S. Covey, Leonard Crunelle, Arthur B. Davies, Frank Duveneck, James Earle Fraser, Frederick C. Frieseke, Oliver Dennett Grover, Jules Guerin, C. Bertram Hartman, Henry Salem Hubbell, John C. Johansen, Troy Kinney, Nellie A. Knopf, Mario Korbel, Evelyn Beatrice Longman, Carol Brooks MacNeil, Hermon A. MacNeil, Fred Dana Marsh, M. Jean McLane, Helen Farnsworth Mears, Gari Melchers, Ralph M. Pearson, Jane Peterson, Frank C. Peyraud, Bertha S. Menzler Peyton, Albin Polasek, Henry Rankin Poore, A. Phimister Proctor, Grace Ravlin, Chauncey F. Ryder, Donna Schuster, Janet Scudder, Walter Shirlaw, Albert Sterner, Gardner Symons, Lorado Taft, Walter Ufer, Bessie Potter Vonnoh, Nellie V. Walker, Dudley Crafts Watson, William Wendt, Enid Yandell.



THE MASQUE OF YOUTH—ONE OF A SERIES OF MURAL PAINTINGS BY JESSIE ARMS BOTKE

A list representing attainments of which the Institute may be vastly proud.

The William M. R. French gold medal was awarded by vote of all former students visiting the Exhibition, to Oliver Dennett Grover, president of the Alumni Association, for the most meritorious work by a former student shown.

ART IN CHICAGO

A series of mural paintings by Jessie Arms Botke, illustrating "The Masque of Youth," a pageant presented at the dedication of Ida Noyes Hall by University women, June 5, 1916, has just been unveiled in Ida Noyes Hall at the University of Chicago. It forms a frieze five and one-half feet wide completely around the Assembly Hall.

The artist, Jessie Arms Botke, studied at the Art Institute of Chicago. After her graduation she went to New York to design for the Herter Looms and executed mural decorations for the Hotel McAlpin, as well as doing other important work. She returned to Chicago on her marriage to Cornelius Botke, a member of the Chicago Society of Artists. Her decorative panels were awarded a prize at an Art Institute Exhibition, while other paintings at the Artists' Guild and Arts Club exhibitions have excited interest because of their originality and masterly methods of execution.

Art in Chicago received its first appropriation of \$2,500 from the City Council in 1914. In 1916 the amount was \$4,500 and

in 1917, the sum was reduced to \$2,500. In 1918, the finance committee of the Council recommended that the item be cut out of the budget, owing to the financial difficulties of the city. Victor Higgins, secretary of the Commission for the Encouragement of Local Art is making a wide spread appeal to have the appropriation restored to its place in the budget this year. He points out that Chicago is the first American city to recognize the practical wisdom of cultivating the artistic spirit and building up a municipal collection of art objects by local artists. At present the collection includes nearly 100 paintings and pieces of sculpture purchased from the Art Institute exhibitions.

The Municipal Art League is standing back of a movement for practical art instruction in the public schools. The avenues of employment of commercial artists and designers are increasing. If the elements of free hand drawing, mechanical drawing and the principles of design are looked upon as a vocational study, better results will be obtained in the public school classes. This need not interfere with the development of the aesthetic side of art training, the love of pictures, and the history of the ancient arts. The practical draughtsman and designer, girl or boy, has a livelihood assured him in a calling that opens the way to progress as his experience increases. The children of foreign born parents, Italian, French, Russian, German and the Slavic races show particular gifts in this direction and become clever draughts-

men for the printing trades as well as designers.

A Children's Corner has been dedicated at the Art Institute in the lecture hall under the supervision of Mrs. Herman J. Hall, Museum Instructor, and Miss Parker of the Children's Department. Mrs. John Buckingham, President of the Chicago Public School Art Society, gave \$50 towards the fund and a doll of historic associations to begin a collection. The Children's Corner will be equipped with proper tables and chairs, and cases of collections of interest to the little people who assemble there every Saturday and some week day afternoons.

The different art committees of Chicago Women's Clubs are interested in a plan originating with Director George W. Eggers of the Art Institute to make the various districts of the city more worth while as places of interest to the dwellers therein. With the aid of the Municipal Art League and others a list is being made of notable buildings harking back to eminent architects, and painters of historic associations. For example a certain residence on the Lake Shore Drive is a reproduction of the Desdemona house in Venice. A church tower on La Salle avenue is a reproduction of the Giralda in Spain. The Bush Temple, a building for the music conservatory, is an adaptation of the Town Hall at Brussels. The Second Presbyterian Church is more worth while artistically because of two good windows by Sir Edward Burne Jones, and so on, the list grows to some length. Director Eggers intends to have prints made of these places of note which will be distributed in the public schools and go with the museum bulletin.

L. McC.

ART IN PROVIDENCE At the Providence Art Club, Mr. Sidney R. Burleigh has been holding an exhibition of 93 paintings, mostly water colors, with a small sprinkling of "Raffaelli" oils. Mr. Burleigh, who is a member of the American Water Color Society as well as the New York, Boston and Providence Water Color Clubs, has long been recognized as one of the leading water

colorists in New England and his exhibition fully maintains his reputation.

At a local gallery, Walter Francis Brown, the painter of Venetian scenes, recently showed 27 selected canvases, nearly all views of his beloved Venice. Mr. Brown's complete knowledge of Venice and his love of the scenes he depicts were evident in the entire series of pictures.

At the Rhode Island School of Design, the Sunday afternoon docent service, consisting of lectures on art by local speakers, continues popular, while at the Art Club, the newly established Saturday evening life class is rapidly becoming a real success, nearly a score of artists working seriously each week.

W. A. B.

ART IN PHILADELPHIA Composed entirely of solicited canvases, 71 in number, the Twenty-fourth Annual Exhibition of Oil Paintings at the Art Club was well worth the attention of those interested in the abolition of the abuses of the jury system in the formation of American picture shows of contemporary art. In these war times, when waste of any kind is almost criminal, it does seem to be necessary to take steps to prevent the enormous and often fruitless amount of effort on the part of aspirants to representation in our leading exhibitions. Every year sees the number of painters and sculptors astonishingly increased, yet one can safely say that withal very few artists are included in the list. They have the technique of their profession mastered, very often, but without the ideals so essential to the really great work of art. All this adds to the perplexities of art juries so the Gordian knot is cut by frankly inviting works that have already passed judgment, in order to fill the available wall space. The Exhibition Committee of the Philadelphia Art Club this year, instead of holding out delusive hopes to incompetents in asking them to submit their work to a jury, collected a sufficient number from artists of well established reputation to make up a properly displayed group. Contributors were requested to send one of their best works and apparently did so. The exhibition was exceedingly creditable.

The Fellowship of the Pennsylvania Academy of the Fine Arts has taken up

War Work is a considerable extent the students working for neither every Friday evening at the Academy. Forty-two former students who are with the colors were awarded Christmas packages including many needed garments donated by the students. Eighting packages resembling penmanship items of a hypothetical country-side, and the instruction in the writing camp, and many yards in length, have been painted by members of the Fellowship under the guidance of Miss Edna Knudsen and are on view at the Lecture Room of the Academy. The American Artists' War Relief Fund benefited from the proceeds of a Christmas Ball given by the students December 27th. Contributions of money, food and knitted garments for army or navy, grandfully accepted. Mrs. Louise D. Mount is Chairman of the Committee. The Art League also active in War Work, a series of musical February 11th-19th, were held in their building in Independence Square for the benefit of the War Relief Fund.

The First Club had Mr. and Mrs. Joseph Pennell as its guests January 19th with an exhibition of Whistler's sketches and a talk on the subject by Mr. Pennell in the Art Society of the Academy. E. C.

Recognition is made by the Trustees of The Corcoran Gallery of Art, at Washington, D. C., that one of the Trustees of that Institution, the Hon. William A. Clark, former United States Senator from Missouri, has most generously donated the sum of \$1,000 to be awarded in prizes to American artists at the Seventh Exhibition of Contemporary American Oil Paintings which, if conditions permit, will be opened at The Corcoran Gallery of Art during the month of December next. The prizes are as follows: The first William A. Clark prize of \$2,500, accompanied by the Corcoran Gold Medal; the second William A. Clark prize of \$1,500, accompanied by the Corcoran Silver Medal; the third William A. Clark prize of \$1,000, accompanied by the Corcoran Bronze Medal; the fourth William A. Clark prize of \$500, accompanied by the Honorable Mention certificate.

The third donation, the seventh of its

kind through the generosity of Senator Clark, brings the total amount of his gifts to the American artists through this source, to \$31,000, in repeated prize awards which have proved to be potent and effective factors in the encouragement and development of our Native Art.

It is expected that circulars and entry cards for the Seventh Exhibition of Contemporary American Oil Paintings will be prepared by the Corcoran Gallery for distribution to the artists early next fall, and the personnel of the Jury, together with detailed information in regard to the exhibition, will then be announced.

ART IN THE WOMEN'S CLUBS

The Art Department of the General Federation of Women's Clubs, of which Mrs. Cyrus E. Perkins is Chairman, has recently issued two excellent little pamphlets "Outlines for the Study of Art," including architecture, painting and sculpture, the art of foreign nations as well as our own, and "Sketches of American Artists" arranged to accompany post card exhibits issued by the Art Department. The former stands to the credit of Mrs. Perkins, the latter to that of Mrs. Rose V. S. Berry of California, Vice-Chairman. Both give valuable information and suggestion and are purchasable at a nominal price.

The Women's Clubs are undoubtedly a large factor in the increase and diffusion of appreciation of Art in America, and the Art Committee under Mrs. Perkins' direction is doing a large service by thus helping in the most practicable way to keep the torch of art burning among women workers at this time.

ART IN WISCONSIN

A Rotary Exhibition of fifty paintings by Wisconsin artists is being circulated under the auspices of the Art Department of the Wisconsin Federation of Women's Clubs with the assistance of the Milwaukee Art Institute. Crowds have visited the exhibition in each place and much care and thought have been given to the display by local committees.

The success at Two Rivers was, according to the *Art Quarterly* of the Milwaukee Art Institute, most unusual. Through the

efforts of the Art Study Club, Mrs. J. F. Conant, chairman, the Mayor issued a proclamation urging the citizens to attend, the opera house was rented and hundreds of school children paid 5 cents admission during the afternoon. Instructive lectures were given throughout the day, and in the evening people from every walk of life taxed the capacity of the hall, each paying an admission of 25 cents. The hall was artistically decorated for the occasion and an orchestra played throughout the evening, and dancing followed the art lecture; it was an art festival with something of the old Florentine spirit.

FRENCH ART
IN BROOKLYN

An exhibition of French art opened in the Brooklyn Museum on February 5th.

In the retrospective section there are 75 paintings, 12 works of sculpture and 93 medals, executed between 1870 and 1910, all selected from the Luxembourg Gallery Collection. The statuary includes five works by Rodin and others by Dalou, Mercié and Bartholomé. Among the paintings are de Neuville's famous pictures of scenes from the War of 1870, "The Cemetery of Saint-Privat," "Le Bourget" and "The Attack on a Barricaded House at Villersexel."

The contemporary section includes 198 pictures dating between 1910 and 1915, many of which were taken from the studios of artists fighting at the front. A popular feature of this section is the series by Besnard of nine Indian subjects among which is the famous "Dancer with a Yellow Mask." There is also a series of 14 decorative works by Maurice Denis. Contemporary French prints are represented by 24 examples, sculpture by 23 pieces.

The interest of the exhibition is by no means limited to painting and sculpture, as it embraces works of decorative art, historic furniture, porcelains, carpets and tapestries. Of supreme importance is a series of four enormous Gobelin tapestries dating from the reign of Louis XIV.

A FRENCH
DECORATOR

Of timely interest because of the growing need in this country for trained designers, is a notice kindly sent us by Monsieur Benoit-Lévy, editor of *Les Amis*

de Paris, of the work of Madame Rey-Rochat de Théollier, a French decorator, a pupil of Monsieur Eugene Grasset in Paris.

In an essay on Decoration Madame de Théollier refers to Monsieur Grasset's system of teaching as "one that trains the student to draw from his own deep resources and to supply originality in decorative art so lacking in modern styles." She further says that the study of decorative art ought to be at the base of all artistic effort, that painters should begin by being decorators. She also urges that the art of design be more widely taught. "We should use nature as our model," she says, "only so far as it can be modified to serve a decorative purpose." Madame de Théollier points out the need at the present moment of preparing as many young artists as possible, imbued with a gift for creative work, as decorators and designers, and of the importance of conserving purity of style.

AMERICANIZA-
TION
EXHIBITION
AT THE
CARNEGIE
INSTITUTE
PITTSBURGH

Three important exhibitions are being held at the Carnegie Institute. The Americanization Exhibition is in two sections—one section devoted to a Loan Exhibit of Laces and Textiles from private collec-

tions in the city assembled under the direction of Mrs. William Thaw, Jr., while the other section includes objects brought from homelands by the parents of Pittsburgh school children. This exhibition, organized by the Phoebe Brasher Club, is installed in the galleries of the Department of Fine Arts.

Concurrently with the Americanization Exhibition, an exhibition of Modern Applied Arts is being shown under the auspices of the Department of Fine Arts. Not only the master craftsmen of America but a number of workers more familiarly known in the fine arts are represented by objects in this collection. Notably in the latter group we find Arthur Crisp, Robert W. Chanler, Paul Manship, Maxwell Armfield, and Thomas Shields Clarke. Of the master craftsmen exhibiting fine examples of their work Charles J. Connick, Adelaide Robineau, Pedro J. Lemos, Dorothea Warren

O'Hara, Newcomb College, the Paul Revere Pottery, The Blanchards, F. C. Clayter, Hunt Diederich, Douglas Donaldson, Frank Gardner Hale, Leonide Lavaron, Angela R. Vedder, Emile Bernat, Fannie Willcox Brown, Marion Garland, Bertram Hartman, Ethel Mars, the Noank Studio, Helen Reed, Olive Rush, Martha Ryther, Mary Tannahill, Sallie B. Tannahill, Jessie C. Kinsley, Marguerite Zorach, and Frank Koralewsky may be specially mentioned. A group of 19 Pittsburgh craftsmen are included. Among the notable Pittsburgh exhibits is a group of hand bound books executed by Miss Euphemia Bakewell and her pupil, Mrs. Roy Hunt, stained glass designed by George Sotter, decorative paintings by Edward Trumbull and Elizabeth Robb, pottery by Miss Margaret Whitehead, textiles woven by Mrs. Bertha Gill Johnston, and iron work by G. G. Fyfe.

During the exhibition moving pictures of various kinds of craft work and working demonstrations of pottery, lectures on lace-making, and weaving are being given.

Jospeh Pennell's War Lithographs of Munition Work in America, France and Great Britain were also on exhibition until February 18th.

INDUSTRIAL ART A WAR EMERGENCY

A foreword by Miss Florence N. Levy to a pamphlet issued by the Art Alliance of America.

The importance of industrial art in the commercial welfare of the United States has long been preached by a few. Many now realize that we are far behind European nations in industrial art education. The number of industrial art schools in this country can be counted on one's hands; whereas in Europe, before the War, such schools were as numerous as the cities that dot the map.

In November, 1914, four months after the beginning of the War, France was asking for funds to give industrial art education to her children "so that in two years the boys and girls of today may be able to take the places left vacant by their fathers. The future welfare of France depends upon her designers and craftsmen upholding the old standards."

America has yet to take this broad view

of industrial art education. When peace is declared the commercial future of the United States will be assured only if we can win in the strenuous competition for trade which will follow the close of international strife.

So in this country it is our patriotic duty to strengthen the industrial art movement. The Art Alliance of America sees in the present conditions an opportunity to be of service in forwarding industrial art education in this country. There is no reason why the American boy and girl with talent for design and color should not be trained in American schools. The American manufacturers are ready to avail themselves of home talent and are, in fact, searching for it.

During the past year the textile trades have taken the lead in New York City and have instituted classes and competitions for textile design. The jewelers contemplate establishing classes in the city's public vocational schools. Interior decorators are seeking materials more characteristic of native temperament and conditions and the demand will have to be met by manufacturers of wall-papers, carpets, curtains, furniture, and innumerable accessories.

NEWS ITEMS

A notable exhibition of paintings by Gari Melchers was held in the Corcoran Gallery of Art in Washington during the month of February. The exhibition comprised 42 paintings and was the largest collective exhibition of this artist's works ever assembled. The earliest picture shown was "The Letter;" the latest—one but just completed—of a little grocery store in a small Virginia town. The collection included such notable canvases by this distinguished painter as "The Communion," owned by Cornell University, "The Supper at Emmaus," "The Skaters," owned by the Pennsylvania Academy of the Fine Arts, "The Fencing Master" and "The Wedding," owned by the Detroit Museum of Art, the portrait of "Col. Roosevelt," included in the Freer collection, "Married," owned by the Minneapolis Institute of Arts, "The Smithy," "The Sailor and his Sweathart," "Little Constance," "Maternity," and "Mother and Child."

The Pennsylvania Museum will have, during the absence of Dr. Langdon Warner, the Director elected to succeed the late Dr. Edwin Atlee Barber, the services of Mr. Hamilton Bell in that capacity. Dr. Warner, whose work in connection with Chinese Art is well known, has gone to China in the interest of the Museum and of the Smithsonian Institution of Washington, to remain about one year. Mr. Bell is an Englishman by birth, coming to the United States in 1885, engaged in the practice of architecture in New York, designed among other works of decorative arts, scenery for a number of Sir Henry Irving's productions and was Art Director of the New Theater when that enterprise was existing. He has traveled extensively in Europe, Russia and the Far East and is familiar also with the principal galleries and museums here and abroad.

The Detroit Art Museum in cooperation with the Superintendent of the Public Schools in Detroit, Dr. Charles E. Chadsey, is organizing a new department to be known as "The Children's Museum." This department will occupy two basement rooms, one for assembling and exhibiting the objects which appeal to the interests of the child, the other as a classroom where teachers of the public schools may bring their classes for visual instruction. Illustrative material will be lent to the schools and the children will be attracted to the Museum through monthly exhibits.

Prof. Charles Upson Clark, formerly of Yale University and for several years now of the American Academy in Rome, is making a tour of this country at present with the object of raising money for relief work among the blind and maimed soldiers of Italy and of telling the American people the splendid part the Italians have taken in the present war in their fight above the clouds. The Italian Government has not only given Professor Clark its official endorsement, but has supplied him with a quantity of exceptional photographs of war scenes in the Alps.

An exhibition of paintings in oil, pastel and water colors by Prof. William Woodward of the Newcomb Art School, Tulane

University of Louisiana, was opened in the Delgado Art Museum in New Orleans on February 9th under the auspices of the Friends of Art of the Art Association of New Orleans. The opening reception was made a special testimonial of the appreciation of the value of Mr. Woodward's work to the community.

The Official Bulletin, issued by the Committee on Public Information at Washington, in its issue of February 4th states that Mary Cassatt, the well-known American artist who has for many years made her home in France, has invented surgical appliances for patients suffering from fractures which have contributed to the comfort and recovery of the wounded in France. And further adds that Miss Cassatt is devoting herself exclusively to war work at present.

The Cleveland Museum of Art has recently issued an exceedingly handsome illustrated catalog, prepared by Miss Stella Rubinstein, of the collection of paintings, etc., presented to the museum by Mrs. Liberty E. Holden. The Holden Collection comprises works by the old masters gathered during an extended stay in Italy by James Jackson Jarvis, and acquired by Mr. Holden.

An exhibition of 26 water colors by John J. Dull of Philadelphia has recently been held at the Pennsylvania State College under the auspices of the Department of Industrial and Fine Arts. Among recent acquisitions announced for the Art Museum at this College are works by Daniel Chester French, Jessie Wilcox Smith, Morris Pancoast, Frank Copeland, Charles D. Scott, Frank English, Franz Lesshaft, Herbert Pullinger and George Spencer Morris. Mr. J. Valentine Kirby of Pittsburgh has presented the Museum with a collection of book plates.

The Worcester Art Museum has recently announced the appointment of Mr. Raymond Wyer as Director to succeed Dr. Philip Gentner who resigned the position last spring. Mr. Wyer was for some time director of the Hackley Art Gallery of Muskegon, Mich., and did much to build up that Institution.

THE CZECH SLOVAK EXHIBIT

"The pearl we count the purest
We have robbed ourselves from the sea,
And the truth that we count the dearest
Must be inborn, to make us free."

Bohemian poet.

MRS. VAUGHN of the Educational Department at the Metropolitan Museum of Art stood in the midst of the Czech-Slovak Exhibit, holding aloft a band of embroidery, perhaps one and a half by six inches in size, "It sings," said she. And he added, "It dances."

Nobody knows the name of the peasant woman who made it, but she was an artist and an inventor. The truth that she told so naively in the scrap of needlework was "inborn" and set her free.

Many of the men and women who decorated the homely utensils and garments in this exhibition found their only freedom thus through the expression of truth by the work of their hands, and now that the captive nation is again becoming articulate in other ways it is most fitting that these singing, dancing, motifs whereby their inborn truths once found vent should be studied, and their humble artists honored.

The Exhibition was the first of a series of presentations of people's arts which the Educational Department of the Museum expects from time to time to make. It consisted of garments, pottery, glassware and drawings made by Czech-Slovaks in Europe, treasured by their descendants here, and shown by Mr. Henry W. Kent in one of the museum class rooms. About one per cent of the Bohemians of New York who live almost under the shadow of the museum attended the lectures by Condrous of Pittsburgh and Pavel Sochan, Bohemian artists, with which the exhibit opened; and the subsequent attendance was large.

To meet the needs of the schools in the neighborhood the exhibit remained open a couple of weeks beyond its announced closing. It was partly for art and partly for topography, but mostly for history that the school children came. History, nowadays, is a live subject, and its correlations are many. The Czech-Slovak Exhibit with its political implications was merely another chapter in the great Serial, "Art and the War."

LOUISE CONNOLLY.

BOOK REVIEWS

AN INTRODUCTION TO THE STUDY OF LANDSCAPE DESIGN. BY HENRY VINCENT HUBBARD AND THEODORA KIMBALL. The Macmillan Company, New York, Publishers. Price \$6.00.

There is probably no more enchanting subject than that with which this book deals and none less well comprehended by the average layman. No single book which has previously come to our attention deals with landscape design quite so fully and so comprehensively as this. Not only do the authors deal with the art historically and tell of its contemporary use, but so point out the elements in natural landscape to be used as factors in design that the reader is led to a better appreciation of the outdoor world than he or she may have had before.

As stated in the preface the book is not a compendium of useful information as to the practicalities of landscape construction, nor is it primarily a book of pictures of completed work. It does not furnish a set of rules to be followed by those in the profession, but treats rather of the aesthetic theory underlying the subject as a whole.

One particularly significant chapter deals with the Design of Structure in Relation to Landscape; another with Types of Landscape Designs.

In the Appendix are found notes on the professional practice of landscape architecture in America, notes on procedure in design and a selected list of references on landscape architecture.

Illustrations are run with the text, but 36 full page plates are grouped together at the end of the volume.

JEWELRY MAKING AND DESIGN. BY AUGUSTUS F. ROSE AND ANTONIO CIRINO. Metal Crafts Publishing Company, Providence, R. I.

This excellent book is purposed for teachers, students of design and craft workers in jewelry and is by the head of the Departments of Jewelry and Silversmithing and his assistant, at the Rhode Island School of Design. It is most comprehensive, dealing first with jewelry making and second with jewelry design. It treats not merely with the craft as a craft but as

an art, technically, historically and artistically.

The chapter on Stones is very interesting as well as those on the Precious Metals. Definite directions are given for the handling of materials and the use of tools. But the book has a broader scope than this, comprehending studies in design and giving clear idea of the adaptation of design to material.

It is a book of interest to the general reader as well as to the student and craftsman; is clearly written, explicit and both beautifully and elaborately illustrated.

HOW TO STUDY ARCHITECTURE.

BY CHARLES HENRY CAFFIN, Author of "Art for Life's Sake," "How to Study Pictures," Dodd, Mead and Company, New York, Publishers. Price \$3.50 net.

A melancholy interest attaches to this book inasmuch as it is the last work of a well known and capable art writer, Mr. Caffin, who died very shortly after its publication. Like all of Mr. Caffin's writings it intimately relates art to life and tracing the history of architecture, traces also the development of the civilization to which it gives tangible expression.

The book is addressed particularly to the coming generations with the intention of arousing a living interest in this art which above all others is closely identified with the practical necessities and the eternal beauty of life.

The subject is almost too large to be handled in a single volume, but Mr. Caffin succeeded in getting an enormous amount of information in very small space (the book contains 478 pages), and with the illustrations it will serve admirably for the classroom and for the reference library.

CHICAGO. BY H. C. CHATFIELD-TAYLOR, with illustrations by Lester G. Hornby. Houghton Mifflin Company Boston and New York, Publishers. Price \$8.00 net.

We are told that when foreigners visit America, the impression they take away with them of the art of our country is not that derived from visits to our art museums, but rather that of general appearance and particular buildings seen while passing through the streets of our cities. This book which describes one of the great cities

of America, both by word and picture is really therefore, of very keen artistic significance.

The frontispiece is in color, a picture of Rush Street at the Bridge, in addition to which there are 25 full page illustrations drawings made in all parts of the great Metropolis showing its varying phases, its pleasant as well as in some instances its unpleasant sides, and interpreting not merely external aspect but to a great extent spirit as well.

The text is charmingly written and makes delightful reading.

FURNITURE OF THE OLDEN TIME

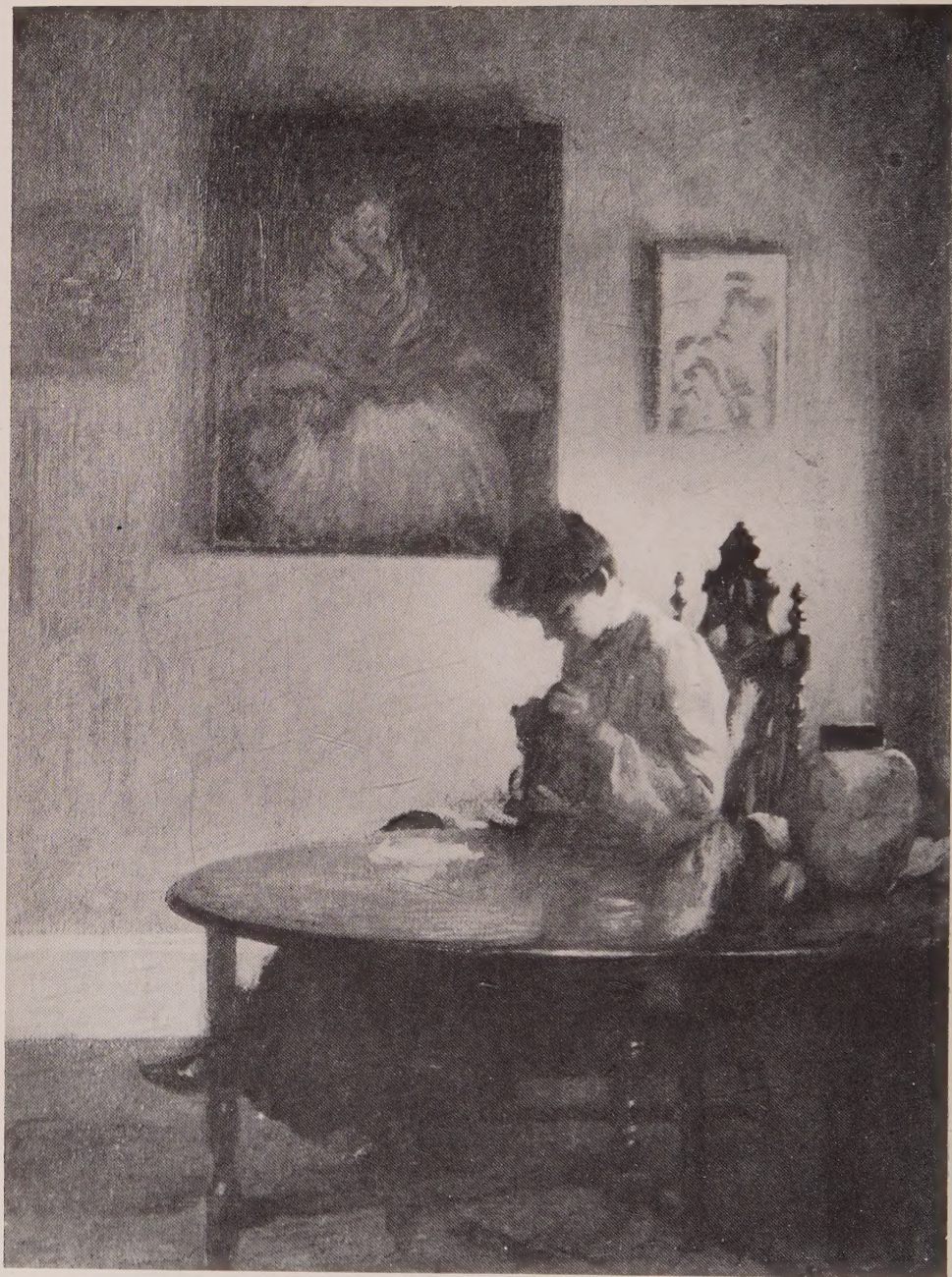
BY FRANCES CLARY MORSE. Macmillan Company, Publishers. Price \$6.00.

This book was first published in 1903 and has been in constant demand ever since. It is now issued in a new edition with more than one hundred and twenty new illustrations and with a chapter added upon Mantels, Doorways and Stairs, as well as a glossary of terms employed by cabinet makers. It is such a book as the collector of old furniture will especially prize and find useful and one which all home makers will wish to have on their library shelves.

PORTRAITS AND BACKGROUNDS

BY EVANGELINE WILBOUR BLASHFIELD. Charles Scribner's Sons, publishers. Price \$2.50 net.

Not a book on art but a series of pen portraits of women who lived in other days, now remote, but in their reincarnation, bring to remembrance the spirit of other times—a spirit in more than one instance replete with the elements of art. These portraits are of Hrotsvitha, the Benedictine Nun of Gandersheim, who, in the tenth century, while imitating Terence, heralded Racine and was at all events the earliest of modern dramatists; Aphra Behn, the first professional woman of letters in England, playwright, poet, translator, and founder of the realistic novel; Aïssé, the Greek slave transplanted to the Regent's Court at Paris in the eighteenth century; and Rosalba Carriera, the Venetian pastellist and miniature painter who counted among her sitters and friends almost every notability in the Europe of her day.



GIRL CROCHETING

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